Nam June Paik

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Nam June Paik

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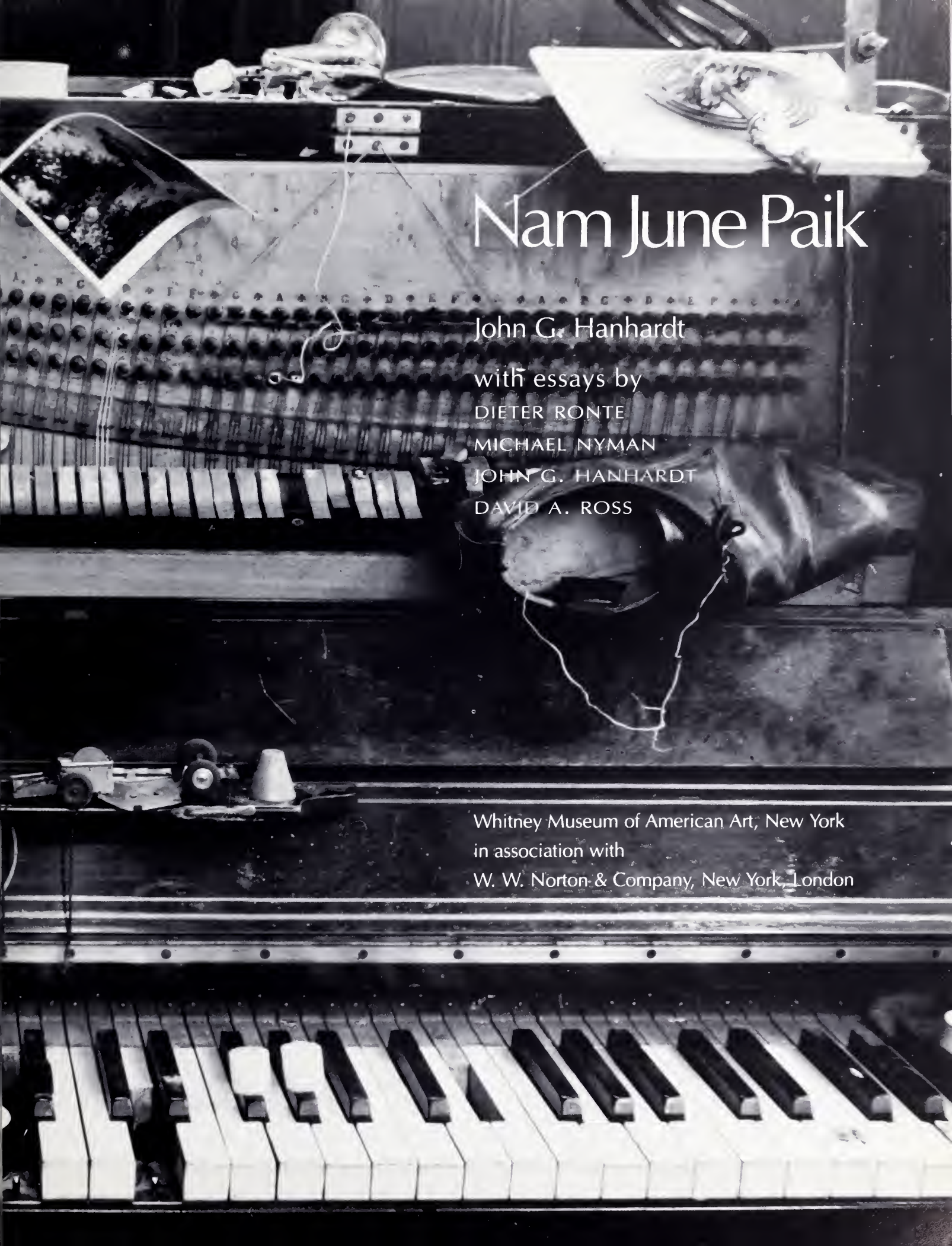

Nam June Paik

John G. Hanhardt

with essays by
DIETER RONTE
MICHAEL NYMAN
JOHN G. HANHARDT
DAVID A. ROSS

Whitney Museum of American Art, New York
in association with
W. W. Norton & Company, New York, London

The exhibition "Nam June Paik" is supported by the New York State Council on the Arts with additional assistance from the Rockefeller Foundation and Mr. and Mrs. Howard Wise. Equipment is donated by Sony Corporation of America.

Dates of the Exhibition
April 30–June 27, 1982

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Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

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Library of Congress Cataloging in Publication Data
Main entry under title:
Nam June Paik.

Bibliographies
1. Paik, Nam June, 1932– —Exhibitions. 2. Video Art—Exhibitions. 3. Music—Exhibitions. 4. Composers—Biography. I. Paik, Nam June, 1932– . II. Hanhardt, John G. III. Whitney Museum of American Art.
PN1992.8.V5N3 700'.92'4 82-2780
ISBN 0-87427-037-5 (Whitney soft-cover) AACR2
ISBN 0-393-01609-9 (Norton hard-cover)

Cover: images from Nam June Paik's videotapes, including *Global Groove*, 1973; *A Tribute to John Cage*, 1973; *Suite 212*, 1975; *Guadalcanal Requiem*, 1977; and *Merce and Marcel*, from *Merce by Merce by Paik*, 1978. Photos by Elliot Caplan.

Title page: Nam June Paik, *Klavier Intégral*, 1958–63, upright piano with alterations and additions at the "Exposition of Music—Electronic Television," Galerie Parnass, Wuppertal, March 1963. Photo by Manfred Montwé.

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Foreword

It seems fitting that the Whitney Museum of American Art should present the first New York retrospective of the work of Nam June Paik, the artist who has played the most significant role in the evolution of video as an art form in the United States. During the 1970s, the Film and Video Department of the Whitney Museum became a major force in establishing the acceptance of video as an art form and in making the achievements of video artists available to a wide audience. The New American Filmmakers Series, the precursor of the Film and Video Department, was begun in 1970 with support from the Ford Foundation and the Rockefeller Brothers Fund. That was the first major extension of its programs since the Whitney Museum was founded, forty years earlier, and our activities on behalf of filmmakers involved in noncommercial projects soon became the strongest source of support and recognition for independent American film. The first video exhibition ever held in a New York museum took place at the Whitney in 1971. John Hanhardt, who became Curator of the Film Department in 1974, began including video art as a regular part of the programming at the Museum in 1976, and the name of the department was changed to acknowledge our continuing commitment to video. The addition of video was made possible with support from the Rockefeller Foundation.

The development of portable video systems in the early 1960s constituted a revolution in the technology of television. No longer was the medium inaccessible to anyone outside the small world of network broadcasting. Artists found in video a reasonably inexpensive, easy-to-use medium whose expressive possibilities were enormous. Much of the credit for the growth of video art belongs to Nam June Paik, who was the first to perceive its aesthetic potential. His influence on other artists has been profound and widespread. This exhibition and publication provide an opportunity to study the broad range of Paik's accomplishments as a composer, performer, and video artist. Each of the four essays in this book elaborates on a different aspect of his career, and we are grateful to the contributors for sharing their insights.

This is the largest retrospective exhibition organized for presentation in our exhibition galleries by the Film and Video Department. John Hanhardt and his staff deserve tremendous credit for making such a complex project successful. This endeavor could not have been possible without the complete cooperation of the artist. The lenders to the exhibition have been both generous and extremely cooperative throughout the organization of the exhibition. Because of the complex nature of the equipment required both for the exhibition itself and the special performances scheduled in conjunction with it, financial support was a necessity. We extend sincere thanks to the National Endowment for the Arts, the New York State Council on the Arts, the Rockefeller Foundation, Sony Corporation of America, and Mr. and Mrs. Howard Wise for their help in making this exhibition possible.

Tom Armstrong
Director
Whitney Museum of American Art

Preface and Acknowledgments

Through the 1960s and 1970s video emerged and established itself in America as a new art form. The key figure in this development has been the Korean-born composer, artist, and performer Nam June Paik. His career is a series of landmarks in the history of the transformation of television and the appropriation of the new technologies of video into contemporary art making. From Paik's show at the Galerie Parnass in Wuppertal, West Germany, in 1963, the first exhibition of video art anywhere, to his recent collaboration exploring the projection of video images by laser, Paik has set the example and paved the way for others. As both artist and visionary thinker, Paik has perceived the possibilities and the impact that video would have when placed in the hands of artists.

Paik's art and his career have been informed by a complex network of associations and relationships with visual artists, composers, technicians, television stations, and galleries, operating within several different art movements. Paik's wide-ranging interests in all forms of art making and in the exploration of aesthetic and scientific ideas have shaped his aesthetic discourse, bringing myriad resources and materials into his individual performances and compositions, videotape projects, and video sculpture. In addition, Paik refashions earlier work in a process that constantly reflects on the past while thinking about the future.

The chronology in this book surveys a career that is diverse and true to its anarchic Fluxus origins in its order and documentation. We have been greatly helped in preparing this section by the remarkable photographic records provided by Peter Moore and the archival materials on Fluxus artists assembled by Barbara Moore. This material offers a unique record of Paik's performances and events. I would also like to especially thank Charlotte Moorman and her husband, Frank Pileggi, who have been a major source of information and assistance. As founder of the annual New York Avant-Garde Festival, interpreter of avant-garde music, and collaborator with Nam June Paik, Charlotte Moorman's presence and creative spirit are reflected throughout this book. In addition, the photographer Manfred Leve has supplied photographic documentation of Paik's early performances in Germany, and Rolf Jährling, whose Galerie Parnass was crucial to Paik's career in the early 1960s, provided much-needed material and advice. I would also like to extend my thanks to Howard Wise and Mrs. H. Bonino, who provided important information on Paik's exhibitions at the Howard Wise Gallery and Galeria Bonino, respectively, in New York.

The essays review different facets of Paik's art making. Dr. Dieter Ronte, director of the Museum Moderner Kunst in Vienna, which holds the largest collection of Paik's early sculpture, interprets these works; Michael Nyman, noted British composer and the author of *Experimental Music: Cage and Beyond*, surveys Paik's compositions; David A. Ross, director of the Institute of Contemporary Art, Boston, discusses Paik's videotapes; my own essay examines the forms of Paik's video sculpture, objects, and installations. I want to thank the authors for their contributions, enthusiasm, and advice.

The bibliographies of writings on and by Paik and the lists of Paik's videotapes, one-man exhibitions, group exhibitions, and performances have been assembled by Callie Angell, Curatorial Assistant, Film and Video Department, and Elliot Caplan, Research Assistant to the exhibition. In addition, Callie Angell wrote the photograph captions, Elliot Caplan researched the photographs, and together they developed the chronology material. I want to thank them both for their editorial assistance throughout the preparation of this book.

The organization of this exhibition has involved the support and encouragement of many individuals, first of whom have been the artist and his wife, the video artist Shigeko Kubota. Nam June Paik has been tireless in his efforts to make available the work and experiences of his career to date. Previous exhibitions have provided invaluable information and guideposts for our research, especially the catalogues for the retrospectives organized in 1974 at the Everson Museum of Art,

Syracuse, New York, by its then director James Harithas and video curator David Ross, and in 1976 at the Kölnischer Kunstverein, Cologne, by its director, Dr. Wulf Herzogenrath.

The color plates of video images in this book were made by a newly developed photographic system which provides remarkable reproduction directly from videotape. This was made possible through the donation of materials and personnel by Polaroid Corporation, Cambridge, Massachusetts; Matrix Instruments, Inc., Northvale, New Jersey; and Sony Corporation of America, New York. Special thanks to Dan Restuccio, consultant; Barbara Hitchcock, Polaroid Corporation; Art Shufelt and J. David Chafaris, Matrix Instruments, Inc.; John O'Donnell, Dan Schwarzbaum and Carlo Severo, Sony Corporation of America. This aspect of the project was skillfully coordinated by Elliot Caplan.

The generous donation of video equipment made to this exhibition by Sony Corporation of America has made possible the full realization of many of Nam June Paik's video works. I would like to thank: Akio Morita, Chairman and Chief Executive Officer, Sony Corporation; Kenji Tamiya, President of Sony Corporation of America; Kenneth Nees, Vice-President, Administration, and Secretary of Sony Corporation of America. In addition I want to express my appreciation to Howard Klein, Director of the Arts Program, the Rockefeller Foundation, for support of the exhibition and the realization of the Paik/Baumann laser video.

I want to thank the following people, whose services and advice have been so helpful in making this book and exhibition possible: Shuya Abe, Shridhar Bapat, Horst Baumann, Emily Green, Andy Mannick, Laura Phifer, Ingeborg von Zitzewitz, and Lisa Weinstein.

I want to especially acknowledge the extraordinary effort made to complete this project by the Film and Video Department of the Whitney Museum of American Art: Callie Angell, Curatorial Assistant; Elliot Caplan, Research Assistant to the exhibition; Janis Weinberger, Secretary; Richard Bloes and Christopher Toy, Projectionists.

John G. Hanhardt
Curator, Film and Video
Whitney Museum of American Art

Nam June Paik
An Illustrated Chronology

Nam June Paik: 1932-1964

Nam June Paik was born in Seoul, Korea, in 1932, the son of a manufacturing family. He attended the Kyunggi High School in Seoul, while taking private music lessons in piano with Mrs. Shin Jae Dok and studying composition. In 1949 the Korean War forced the Paik family to leave Korea and move to Hong Kong, where Paik attended the Royden School. A year later they moved to Tokyo, and Paik enrolled in the University of Tokyo to study music, art history, and aesthetics.

In 1956, after graduating with a degree in aesthetics and a thesis on Arnold Schönberg, Paik traveled to Germany via Calcutta and Cairo to pursue his interest in twentieth-century music. In Germany he first studied at the University of Munich with Thrasybulos Georgiades and then with Wolfgang Fortner at the Conservatory of Music in Freiburg. During these years, he completed the composition of *String Quartet,* and explored the use of tape-recorded sounds in his compositions. Later, in 1958, Paik attended the International Summer Course for New Music in Darmstadt, where he met John Cage. Paik then settled in Cologne, enrolling in the university and beginning work at Westdeutsche Rundfunk's Studio for Electronic Music, where Karlheinz Stockhausen was working.

Chong-Hi Cho, Paik's mother, in Seoul in the 1920s.

Paik at the age of one, with his father, Lak-Seoung Paik, in Seoul, 1933.

Paik's composition and performance activities at this time were centered in the Cologne area. In 1959 he first performed *Hommage à John Cage: Music for Tape Recorder and Piano* at Jean-Pierre Wilhelm's Galerie 22 in Düsseldorf. At Mary Bauermeister's Atelier, an important outlet for Paik and other young composers, he first performed *Étude for Pianoforte,* in which he extended his activities on the stage to the audience, jumping down and cutting John Cage's shirt and tie. He also continued to do performances of his compositions in Germany and Scandinavia and premiered *Read Music—"Do It Yourself"—Answers to LaMonte Young* and *Simple* in the "Action Music" program at the Liljevalchs Konsthall in Stockholm. At this time Paik also performed in Stockhausen's musical theater piece, *Originale,* first presented at the Theater am Dom in Cologne. Paik's contribution to *Originale* included *Simple, Zen for Head* and *Étude Platonique No. 3.*

In 1961 Paik met George Maciunas, founder of the Fluxus movement—a loose, anarchic association of artists who, in actions, exhibitions, compositions and manifestos, created a rebellious alliance against perceived institutions and trends in high culture. At the time they met, Maciunas was in Europe organizing and performing in Fluxus actions. Paik began his collaboration with the editor and artist Wolf Vostell on the magazine *dé-coll/age,* which continued through 1964. Another Fluxus activity in which Paik was involved was the "Neo-Dada in der Musik" event in Düsseldorf at the Kammerspiele. He performed there for the first time *One for Violin Solo, Sonata quasi una fantasia, Smile Gently (Étude Platonique No. 5)* and *Bagatelles Américaines.* In 1962 Paik participated in a number of events, including a "New Music" program at the Kunsthandel Monet in Amsterdam, where he first performed *Moving Theater No. 1* and *Serenade for Alison.* In 1963, in the "Festum Fluxorum Fluxus" program at the Staatliche Kunstakademie in Düsseldorf, Paik performed *Prelude in d-minor* and *Fluxus Champion Contest.*

In a 1959 letter to John Cage, Paik had expressed his theoretical and artistic interest in television. In early 1963, Paik purchased thirteen second-hand televisions, and in March of that year had his first one-man exhibition, and the first show of his video art, "Exposition of Music—Electronic Television" at Rolf Jährling's Galerie Parnass in Wuppertal. This large exhibition, which occupied many rooms, included thirteen altered television sets, three prepared pianos, and noisemakers. At the exhibition, Joseph Beuys improvised an action in which he attacked one of Paik's pianos with an axe. This was the first exhibition of Paik's prepared televisions and marks the incorporation of this medium into his art making. Later that year Paik traveled to Japan, where he performed his compositions and met Hideo Uchida, an electronics expert who introduced him to the electronics engineer Shuya Abe, with whom he collaborated on ways to transform the video image. Paik and Abe also constructed at this time *Robot K-456*, a remote-control robot that walked, talked and defecated.

I, the undersigned, Minister of Foreign Affairs of the Republic of Korea, hereby request all whom it may concern to allow

Mr. PAIK, Nam June,

a national of the Republic of Korea and proceeding to Japan and Hongkong see page 10*

to pass freely without let or hindrance, and to afford the aforementioned person such assistance and protection as may be necessary.

March. 19 1953

The validity of this passport expires:

September 18, 1953

— 1 —

01 행자 사진

Photograph of bearer

— 5

Paik's 1953 Korean passport, with photo of Paik at age 21.

Score for the third movement of *String Quartet*, an original composition by Paik, written in Tokyo and Munich, 1955–57. Collection of the artist.

Paik (with Silvano Bussotti, right) in his studio on Aachenerstrasse, Cologne, 1959. Photo by Manfred Leve.

After the premiere of *Hommage à John Cage: Music for Tape Recorder and Piano*, Galerie 22, Düsseldorf. November 13, 1959. The piano in the foreground was pushed over on its back by Paik as part of the performance. Photo by Manfred Leve.

Paik cutting John Cage's shirttail during the premiere of *Étude for Pianoforte*, Atelier Mary Bauermeister, Cologne, October 6, 1960. Photo by Klaus Barisch.

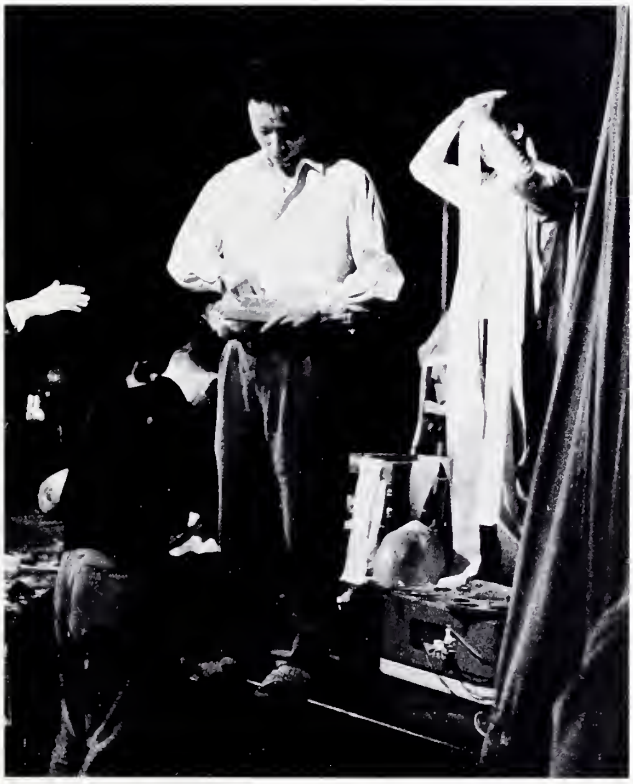
Paik climbing into a bathtub of water during the premiere of *Simple* in the "Action Music" program, Liljevalchs Konsthall, Stockholm, September 18, 1961. Photo by Lutfi Ozkok.

Performance of Karlheinz Stockhausen's *Originale*, Theater am Dom, Cologne, October 26, 1961.

Paik performing in Karlheinz Stockhausen's *Originale*, Theater am Dom, Cologne, October 26, 1961.

Paik performing *Sonata quasi una fantasia* in the "Neo-Dada in der Musik" program, Kammerspiele, Düsseldorf, June 16, 1962.

Paik performing *One for Violin Solo* in the "Neo-Dada in der Musik" program, June 16, 1962.



Paik in a Fluxus group performance in the "Neo-Dada in der Musik" program, June 16, 1962. Photos on this and facing page by Manfred Leve.

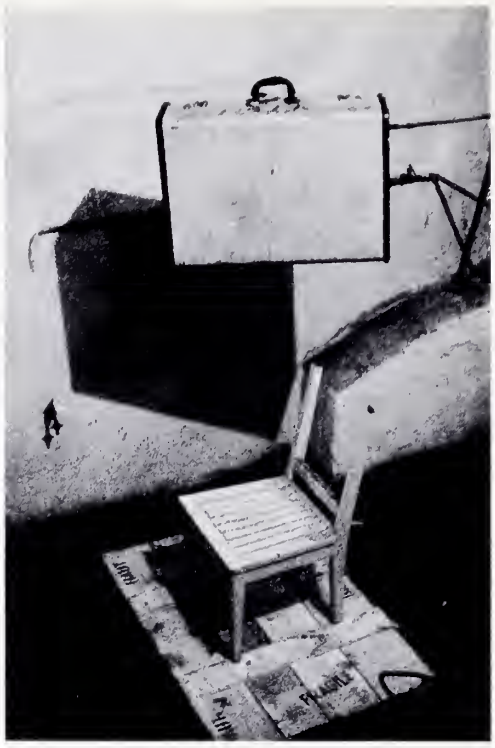
Fluxus group performance in the "Festum Fluxorum Fluxus (Musik, Antimusik, Das Instrumentale Theater)" program, Staatliche Kunstakademie, Düsseldorf, February 2, 1963.

Paik conducting the premiere of *Fluxus Champion Contest* in the "Festum Fluxorum Fluxus" program, February 2, 1963.

Paik standing on stage after a performance of Benjamin Patterson's *Paper Music* in the "Festum Fluxorum Fluxus" program, February 2, 1963.

George Maciunas conducting Dick Higgins' *Danger Music* in the "Festum Fluxorum Fluxus" program, February 2, 1963. Photos on this and facing page by Manfred Leve.

Paik's first one-man exhibition, "Exposition of Music—Electronic Television," Galerie Parnass, Wuppertal, March 1963. Photos by Manfred Leve.



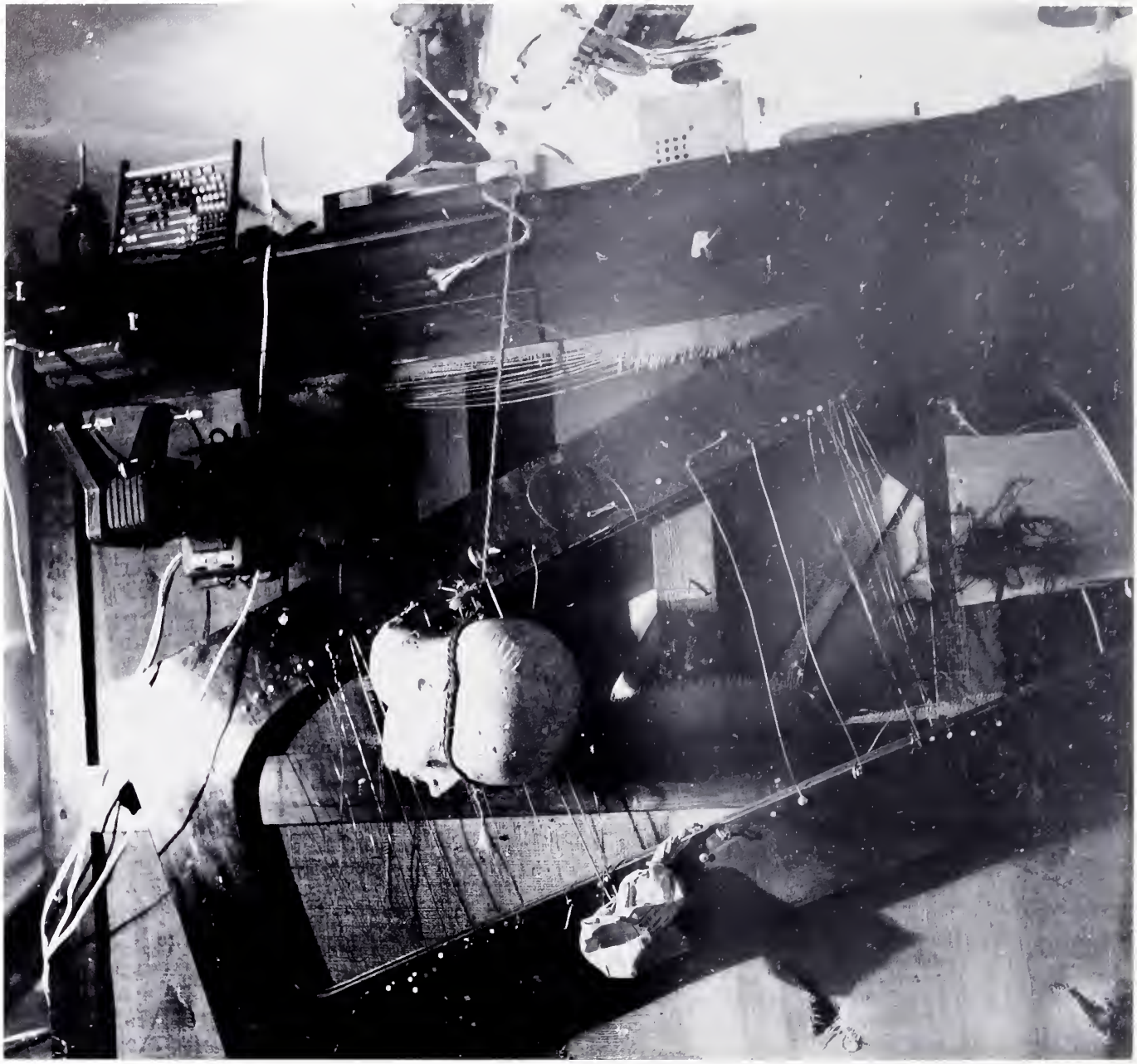
Paik talking with Jean-Pierre Wilhelm, the owner of Galerie 22, at the opening of "Exposition of Music—Electronic Television," March 11, 1963. Photo by Manfred Leve.

Random Access, 1963, noisemaker with phonograph records, at "Exposition of Music—Electronic Television," March 1963. Photo by Manfred Montwé.

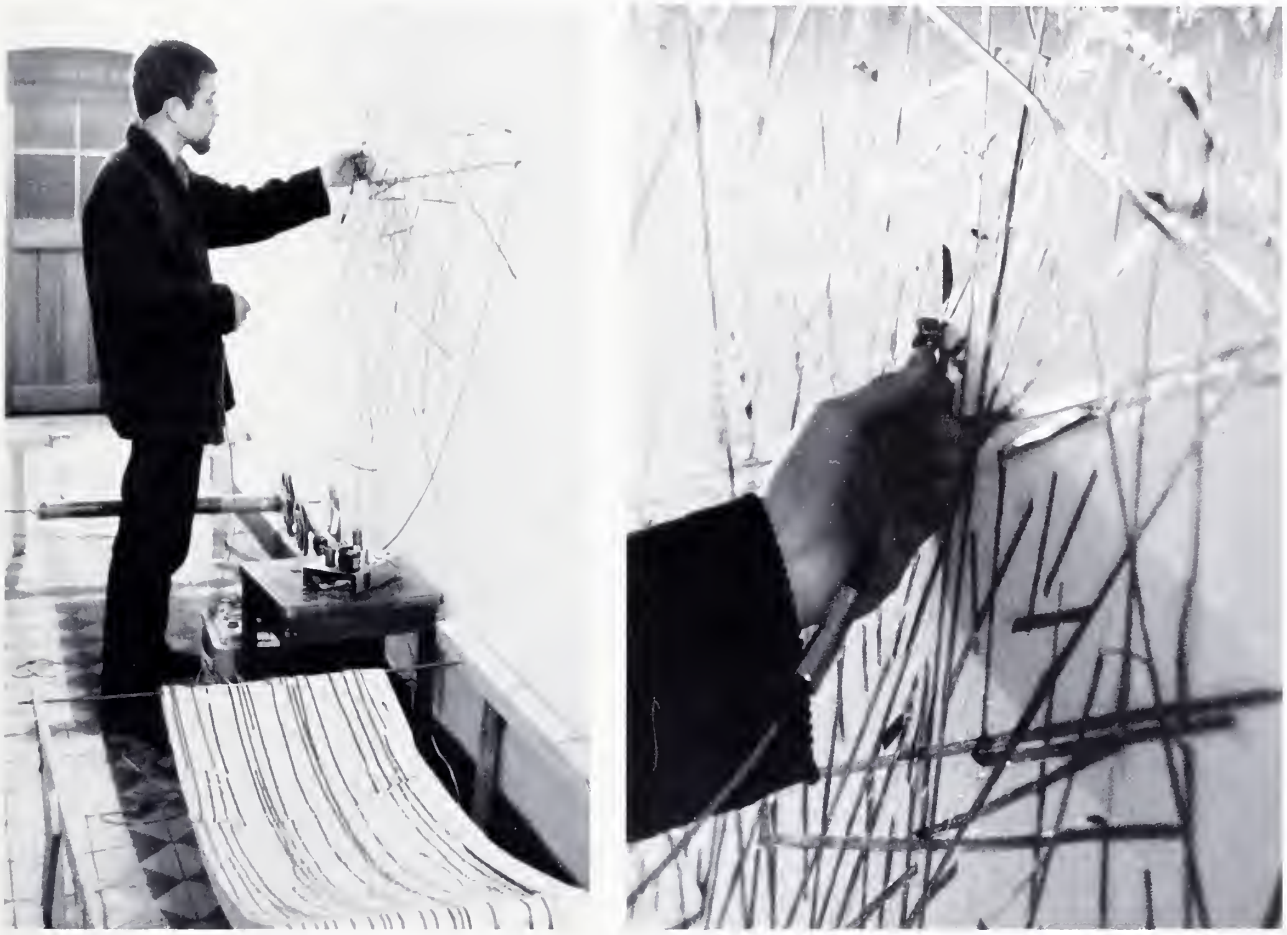
Joseph Beuys attacking a prepared piano with an axe at "Exposition of Music—Electronic Television," March 11, 1963. Photo by Manfred Leve.

Untitled work, 1963, at "Exposition of Music—Electronic Television," March 1963. Photo by Manfred Montwé.

Prepared pianos at "Exposition of Music—Electronic Television," March 1963. Photo by Manfred Montwé.



Back view of prepared piano at "Exposition of Music—Electronic Television," Galerie Parnass, Wuppertal, March 1963.



Random Access, 1963, audiotape collage with magnetic audio heads, at "Exposition of Music—Electronic Television," March 1963. Photos by Manfred Montwé.

Audiotape Reels, 1958–62. Audiotapes recorded by Paik for use in *Hommage à John Cage: Music for Tape Recorder and Piano* and other works. Collection of the artist, New York. Photo by Peter Moore.

Klavier Intégral, 1958–63. Upright piano with alterations and additions. Museum Moderner Kunst, Vienna. Photo by Manfred Montwé.

Paik performing *Listening to Music Through the Mouth* at "Exposition of Music—Electronic Television," Galerie Parnass, Wuppertal, March 1963. Photo by Manfred Montwé.

Fluxus Island in Décollage Ocean, 1963. Ink on paper, 40 x 57 cm. Museum Moderner Kunst, Vienna. Printed as a poster for the magazine *dé-coll/age*, Cologne, 1963.

Nam June Paik: 1964-1968

After spending a year in Tokyo, Paik decided to visit America, learn about its culture firsthand, and meet with Fluxus artists he had encountered in Europe—George Maciunas and Dick Higgins. What had originally been planned as a six-month stay in New York became permanent. This began an extraordinary period of creativity, which included his meeting with Charlotte Moorman, and many performances and exhibitions.

Before he arrived in New York, a photograph of Paik taken at the "International Fluxus Festival of New Music" at the Hörsall Städtischen Museums in Wiesbaden had been distributed in America, and his composition *One for Violin Solo* had been performed by George Maciunas in the "Fluxus Concerts" in New York. After being in New York for two months, Paik participated in a presentation of Stockhausen's *Originale* as part of the "Second Annual New York Avant-Garde Festival" at Judson Hall, organized by Charlotte Moorman, a classical cellist by training and noted interpreter of avant-garde music. At the opening of the festival, Paik performed, for the first time, *Robot Opera* with Charlotte Moorman and *Robot K-456,* which he had brought with him from Japan, and which played an audiotape of John F. Kennedy's 1961 Inaugural Address. This event was Paik's first of many collaborations with Charlotte Moorman.

In October of 1964 Paik and Moorman, at the invitation of artist Dieter Rot, did a performance at the Philadelphia College of Art. During November Paik performed for the first time at the Café à Go-Go.

The year 1965 began with the performance of Paik's *Cello Sonata No. 1 for Adults Only,* performed by Moorman at the New School for Social Research in conjunction with Paik's first one-man exhibition in America, which included *Magnet TV* and other works. Paik and Moorman traveled that summer to Europe and performed in many cities, including Reykjavík, Paris, Cologne, Frankfurt, Aachen, and at the Galerie Parnass in Wuppertal in a twenty-four-hour event which featured Paik's *Robot K-456.* The Galerie René Block organized a "Sixth Soirée" in which the *Robot Opera* was performed with Moorman at various sites in Berlin. Paik and Moorman returned to New York, where Moorman organized the "Third Annual New York Avant-Garde Festival" at Judson Hall and in which they performed *Variations on a Theme by Saint-Saëns;* Paik also performed in John Cage's *Theatre Piece.* Paik's TVs were shown as part of John Cage and Merce Cunningham's *Variations No. 5 with Electronic Television* in a film by Stan Vanderbeek at Philharmonic Hall.

In October 1965 at the Café à Go-Go Paik showed his first videotape—of Pope Paul VI's visit to New York, shot with a portable video camera he had bought that day. Later in December, Paik presented his first videotape recorder installation at the Galeria Bonino in New York. He also received a grant, on the recommendation of Porter McCray, director of the Asian Cultural Program, from the JDR 3rd Fund to support his activities in this new medium. In November Paik's work was presented at the Filmmakers Cinematheque; the program included *Videotape Essay No. 1, Zen for Film,* and *Variations on a Theme by Robert Breer* (with Moorman and Breer's film *Fist Fight*).

1966 was a busy year. Among the events in the United States was a performance with T. Kosugi in "Toward a More Sensible Boredom" at the Filmmakers Cinematheque. Paik and Moorman traveled to Europe, where they performed John Cage's *26'1.1499" for a String Player* in a "Gondola Happening" in Venice. Paik's work was presented and he did performances with Moorman in Cologne, Berlin, Aachen and Copenhagen. In September Paik premiered his video construction *TV Cross* in "Visions of Today" as part of the "Art and Technology" symposium of Fylkingen, Museum of Technology, Stockholm.

In January 1967, Paik and Moorman returned to the United States and gave a performance of *Opéra*

Paik at "Fluxus—Internationale Festspiele Neuester Musik," Hörsall Städtischen Museums, Wiesbaden, September 19, 1962. This photograph was distributed in the United States before Paik's arrival in 1964. Photo by Dick Higgins.

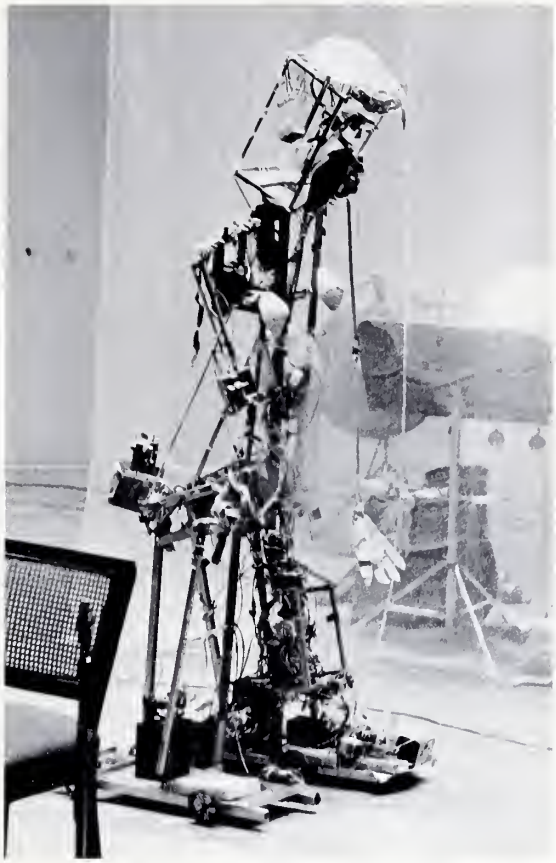
Sextronique at the Philadelphia College of Art. Paik was included in the "Festival of Light" exhibition organized by the Howard Wise Gallery in that same month. Then in February Moorman again performed Paik's *Opéra Sextronique* at the Filmmakers Cinematheque. The performance was interrupted by the police and both Paik and Moorman were arrested; Charlotte Moorman was subsequently convicted on a charge of indecent exposure and given a suspended sentence. Later that year, Moorman performed Paik's *Variations No. 2 on a Theme by Saint-Saëns* on "The Merv Griffin Show" (WNEW-TV, New York) and Paik was included in the Howard Wise Gallery "Light in Orbit" exhibition, the Jewish Museum's "The Artist as Filmmaker" program, performed with Moorman in *Amelia Earhart in Memoriam*, and presented *Electronic Television* and *Videotape Study* in the "Fifth Annual New York Avant-Garde Festival" on the Staten Island Ferry. Paik also performed in the Judson Gallery's "Twelve Evenings of Manipulations."

In 1967 Paik was invited by Alan Kaprow to become artist-in-residence at the State University of New York, Stony Brook, on Long Island. This came about after the director of the Rockefeller Foundation's Arts Program, Norman Lloyd, and his assistant director, Howard Klein, became interested in Paik's work. Paik was subsequently awarded a generous grant from the Rockefeller Foundation for his video research. In the course of 1968 Paik participated in many exhibitions and programs; the Galeria Bonino had another major exhibition, "Electronic Art II." The year concluded with Paik's participation in the "Sammlung Hahn" (Wolfgang Hahn Collection) exhibition at the Wallraf-Richartz-Museum in Cologne, the "Cybernetic Serendipity" exhibition organized by the Institute of Contemporary Arts, London, and the Museum of Modern Art's "The Machine: As Seen at the End of the Mechanical Age," organized by K.G. Pontus Hulten.

George Maciunas performing Paik's *One for Violin Solo* at a "Fluxus Concert," New York, April 11, 1964, before Paik's arrival in the United States in June. Photos by Peter Moore.

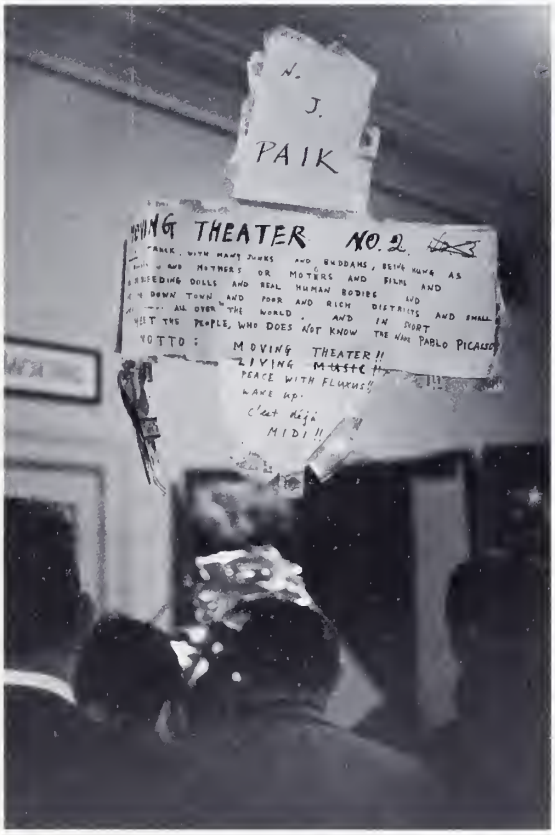
Charlotte Moorman and Paik in their first performance together, "Second Annual New York Avant-Garde Festival," Judson Hall, New York, August 30, 1964.

Charlotte Moorman and Paik with his *Robot K-456*, 1964, a 20-channel radio-controlled robot that walks and talks and excretes beans. Publicity photo taken before their first performance together, at the "Second Annual New York Avant-Garde Festival," August 1964.



Robot K-456 performing in *Robot Opera*, "Second Annual New York Avant-Garde Festival," August 30, 1964.

Robot K-456 performing on the street during the "Second Annual New York Avant-Garde Festival," August 31, 1964.

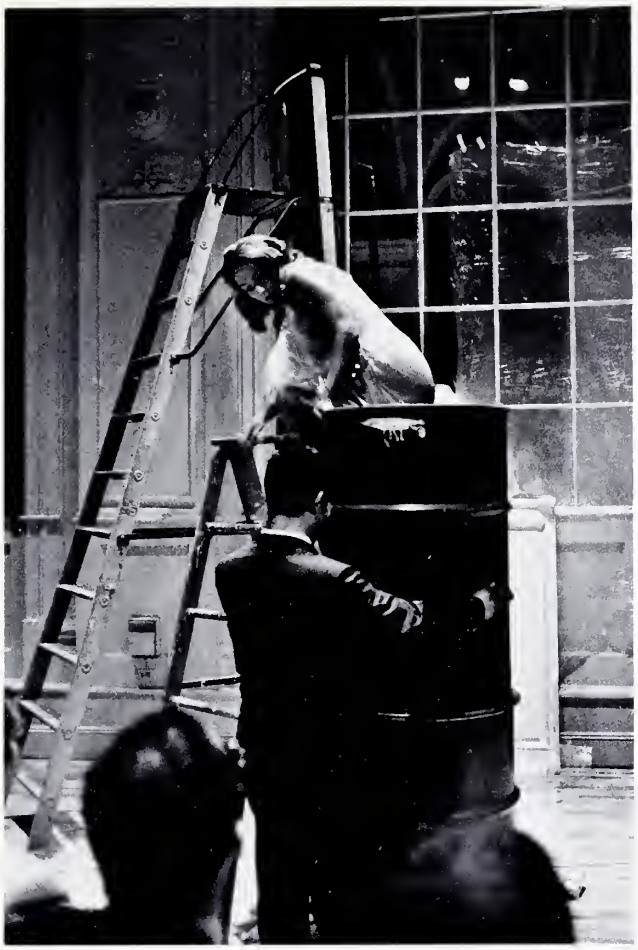


Moving Theater No. 2, hanging construction of ink and paper, at the "Second Annual New York Avant-Garde Festival," September 1964. Photos on this and facing page by Peter Moore.

Paik drinking out of a shoe during a performance of *Simple* as part of Karlheinz Stockhausen's *Originale*, "Second Annual New York Avant-Garde Festival," September 8, 1964.

Paik performing in Alison Knowles' *Assorted Night Riders* as part of the "Monday Night Letter" series, Café à Go-Go, New York, November 9, 1964. Photo by Peter Moore.

Paik's first one-man exhibition in the United States, "NJ Paik: Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes & 1 Zen Can," New School for Social Research, New York, January 8, 1965. Photo by Peter Moore.



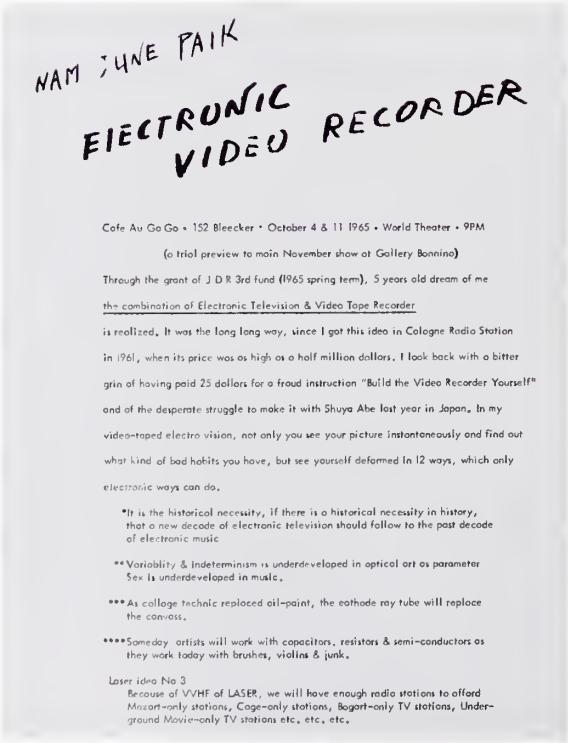
Paik and Charlotte Moorman performing *Variations on a Theme by Saint-Saëns*, "Third Annual New York Avant-Garde Festival," Judson Hall, New York, August 25, 1965.

Paik (with bomb), Charlotte Moorman (with cello), Takehisa Kosugi, and Gary Harris at the "Third Annual New York Avant-Garde Festival," August 26, 1965.

Paik performing in John Cage's *Theatre Piece*, "Third Annual New York Avant-Garde Festival," September 7, 1965. Photos on this page by Peter Moore.

Paik watching a news broadcast about Pope Paul VI's New York visit, during a performance at the Café à Go-Go, New York, October 4, 1965. On this same day Paik had purchased his first portable videotape recorder and had shot his first videotape, of the Pope's visit. Photo by Peter Moore.

Paik and Charlotte Moorman performing their version of John Cage's *26'1.1499" for a String Player* at the Café à Go-Go, New York, October 4, 1965. Photo by Peter Moore.



NAM JUNE PAIK

ELECTRONIC VIDEO RECORDER

Cafe Au Go Go • 152 Bleecker • October 4 & 11 1965 • World Theater • 9PM

(a trial preview to main November show at Gallery Bonnino)

Through the grant of J D R 3rd fund (1965 spring term), 5 years old dream of me the combination of Electronic Television & Video Tape Recorder is realized. It was the long long way, since I got this idea in Cologne Radio Station in 1961, when its price was as high as a half million dollars. I look back with a bitter grin of having paid 25 dollars for a fraud instruction "Build the Video Recorder Yourself" and of the desperate struggle to make it with Shuya Abe last year in Japan. In my video-taped electro vision, not only you see your picture instantaneously and find out what kind of bad habits you have, but see yourself deformed in 12 ways, which only electronic ways can do.

*It is the historical necessity, if there is a historical necessity in history, that a new decade of electronic television should follow to the past decade of electronic music

**Variability & indeterminism is underdeveloped in optical art as parameter Sex is underdeveloped in music.

***As collage technic replaced oil-paint, the cathode ray tube will replace the canvas.

****Someday artists will work with capacitors, resistors & semi-conductors as they work today with brushes, violins & junk.

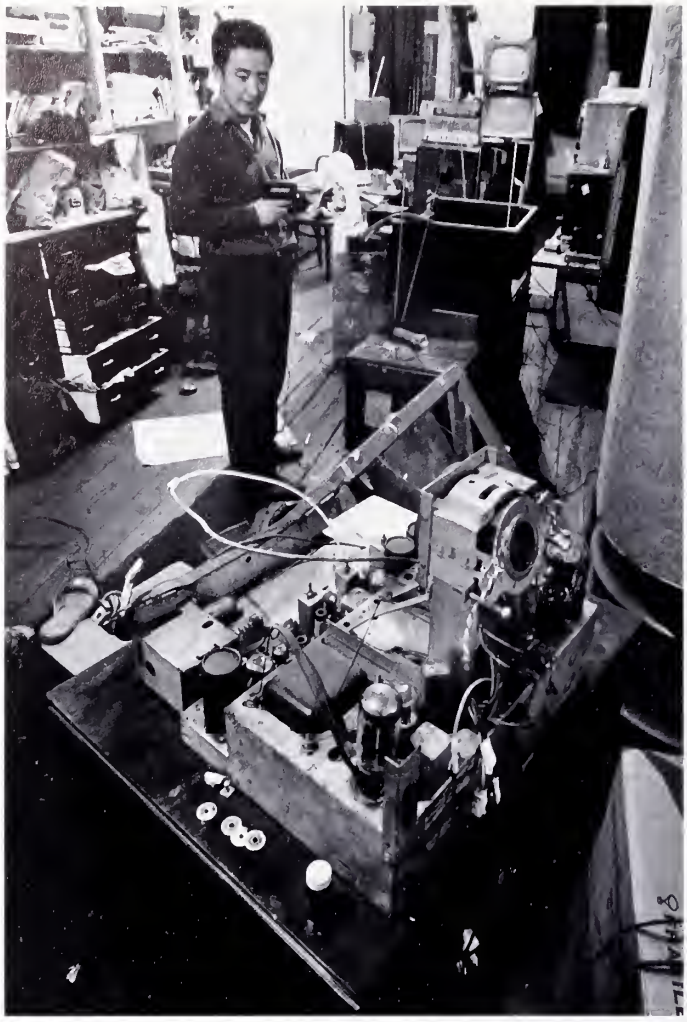
Laser idea No 3

Because of VVHF of LASER, we will have enough radio stations to afford Mozart-only stations, Cage-only stations, Bogart-only TV stations, Underground Movie-only TV stations etc. etc. etc.

Announcement for Paik's "Electronic Video Recorder" at the Café à Go-Go, New York, October 4 and 11, 1965, "a trial preview to main November show at Gallery Bonnino."

Paik with his original *Demagnetizer* (or *Life Ring*), a circular electromagnet that alters wave patterns on the television screen. New York, October 1965. Photo by Peter Moore.

Paik with his *Magnet TV*, 1965, an old television with a large magnet on top which can be moved around to affect the image on the screen. New York, October 1965. Photo by Peter Moore.



Paik in his Canal Street studio, New York, October 1965.

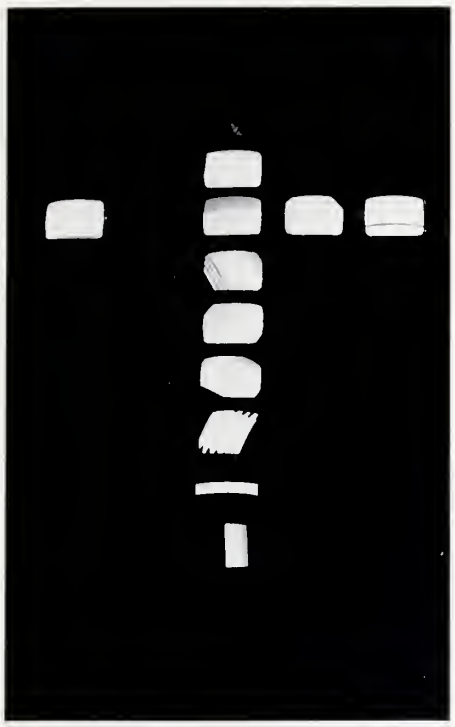
Untitled work-in-progress at "Electronic Art," Paik's first one-man exhibition at Galeria Bonino, New York, November–December 1965.

Paik pointing at an early videotape, displayed on a monitor with his first portable videotape recorder. New York, October 1965.

Paik with installation of his videotape recorder and *Robot K-456* at his "Electronic Art" exhibition, Galeria Bonino, New York, December 1965.

Charlotte Moorman performing *Variations on a Theme by Robert Breer* at the Filmmakers Cinematheque, New York, April 22, 1966.

Paik performing *Zen for Film*, "New Cinema Festival I," Filmmakers Cinematheque, New York, November 2, 1965. He is casting the shadow of his finger onto the screen. Photos on this and facing page by Peter Moore.



The first version of *TV Cross*, in the "Visions of Today" symposium at the Museum of Technology, Stockholm, September 1966. Photo by Torbjörn Högvall.

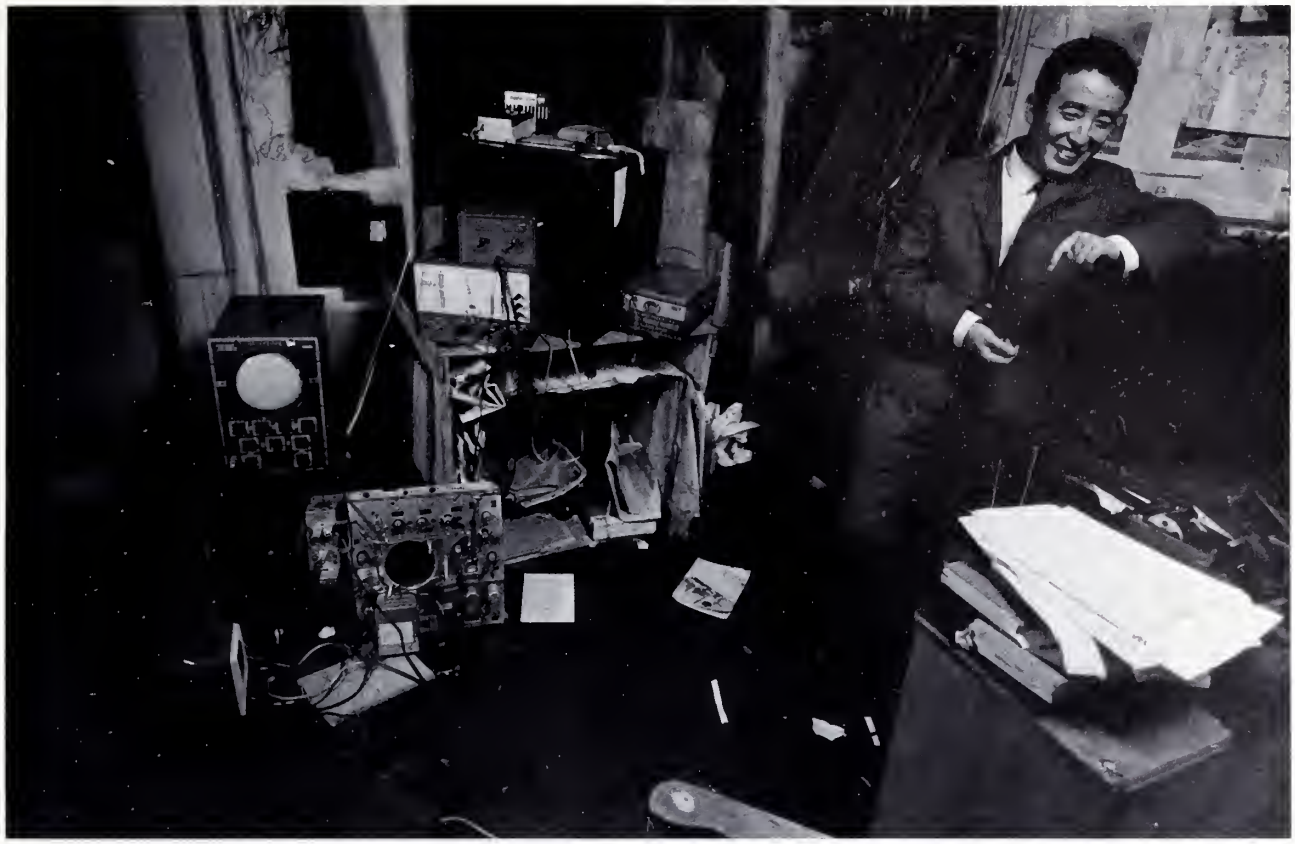
Charlotte Moorman performing *Opéra Sextronique* at the Filmmakers Cinematheque, New York, February 9, 1967, moments before her arrest for indecent exposure. Photo by Dick Preston.

The arrest of Charlotte Moorman at the Filmmakers Cinematheque, February 9, 1967. She is being assisted by art critic David Bourdon (center). Photo by Peter Moore.

Opposite: Charlotte Moorman and Paik performing their version of John Cage's *26'1.1499" for a String Player* in the "Gondola Happening," Ponte Rialto, Venice, June 18, 1966.

Charlotte Moorman and Paik performing in the "Manipulations" program, Judson Gallery, New York, October 22, 1967. Photo by Peter Moore.

Paik performing *Cutting My Arm*, from the "Manipulations" program, Judson Gallery, New York, October 1967. Photos by Peter Moore.



Paik in his Canal Street studio, New York, December 1967. Photo by Peter Moore.

Paik at the opening of "Electronic Art II," his second one-man exhibition at Galeria Bonino, New York, April 17, 1968. Photo by Paul Wilson.

Paik and Charlotte Moorman in his Canal Street studio, New York, May 1968.

Paik and Charlotte Moorman performing their version of John Cage's *26'1.1499" for a String Player*, Town Hall, New York, June 10, 1968.

Paik improvising during a performance at Town Hall, New York, June 10, 1968. Photos on this and facing page by Peter Moore.

Nam June Paik: 1969-1976

Beginning in 1969, video art made further significant inroads in exhibitions and broadcast television, and Paik led the way in organizing projects and exhibitions over the next seven years. In 1969 Paik was invited to be artist-in-residence at the Experimental Workshop established by the Rockefeller Foundation at Boston Public Television station WGBH. Under the direction of producer/director Fred Barzyk, the Public Broadcasting Laboratory, funded by the Ford Foundation, invited a group of artists to the station's studio to design a half-hour program entitled *The Medium is the Medium,* which concluded with Paik's *Electronic Opera No. 1.*

In 1969, Paik was part of the seminal and historically important exhibition "TV as a Creative Medium" at the Howard Wise Gallery, at which he premiered *TV Bra for Living Sculpture.* He also participated in a number of performances and exhibitions, including a performance in the "Seventh Annual New York Avant-Garde Festival" in which he unreeled a computer tape. Paik also started at the end of 1969—and was given the opportunity by WGBH to develop with Shuya Abe, the electronics engineer—the *Paik/Abe Video Synthesizer,* the first to be used with broadcast television.

In 1970 Paik produced a live four-hour broadcast called *Video Commune* for station WGBH. He was also part of another important exhibition called "Vision and Television" at the Rose Art Museum, Brandeis University, organized by Russell Connor. This same year Paik was an instructor in Alan Kaprow's program at the California Institute of the Arts in Los Angeles.

Paik produced some more videotapes at WGBH, including *Electronic Opera No. 2* and *A Tribute to John Cage* (1973). In 1971 the Galeria Bonino organized another major exhibition, of Paik's video sculpture, "Electronic Art III." An important exhibition, it featured the *Paik/Abe Video Synthesizer* and Paik's *TV Cello* and *TV Glasses,* made for Charlotte Moorman. He began an artist-in-residency at the TV Lab at WNET-TV/Channel 13, in New York. Paik's work at WNET's TV Lab, which was directed by David Loxton, was very fruitful: he produced *Global Groove* and *Suite 212* (incorporating *The Selling of New York*), the first Lab production to be broadcast.

Paik continued to have exhibitions of his video sculpture, videotapes and performances with Charlotte Moorman. The Whitney Museum of American Art Film Department organized that museum's first videotape exhibition in 1971, in which Paik's work was included, and Paik also had a "Cineprobe" at the Museum of Modern Art with Jud Yalkut, showing their films. Throughout 1972 Paik exhibited videotapes at the Everson Museum of Art in Syracuse, directed by James Harithas, and held a "Video Film Concert" with Jud Yalkut (including *Videotape Study No. 3, Cinéma Metaphysique Nos. 1-5,* and *Electronic Moon No. 2*), at the Millennium Film Workshop in New York. The *TV Penis* was shown that year in a performance at the Kitchen, Mercer Arts Center, and Paik's *TV Bed,* created for Charlotte Moorman, was shown at the "Ninth Annual New York Avant-Garde Festival," held in New York Harbor aboard the *Alexander Hamilton* (the "Riverboat" show).

In 1973 Paik had a number of exhibitions, including a performance of *Fluxus Sonata I* at 80 Wooster Street during the construction of Anthology Film Archives. His videotapes were part of the Everson Museum of Art's "Circuit: A Video Invitational" organized by its video curator, David Ross. He had shows in New York and Europe and presented for the first time the *Train Cello,* created for Moorman, at the "Tenth Annual New York Avant-Garde Festival," at Grand Central Station, where he also presented *TV Cello.*

Global Groove, Paik's landmark videotape produced at the WNET TV Lab with John Godfrey, was first broadcast in January 1974. At the same time, Paik's first videotape retrospective in the United

States opened at the Everson Museum of Art in Syracuse, New York. Organized by James Harithas, director, and David Ross, curator, it was an important review of his career. Paik presented *TV Sea,* a forerunner of *TV Garden,* at the Galeria Bonino, and participated in the Museum of Modern Art's conference "Open Circuits: The Future of Television," organized by Douglas Davis, Fred Barzyk, and Gerald O'Grady. Paik performed *Fluxus Sonata II* at Anthology Film Archives. He participated in "Projekt 74" at the Kunstverein in Cologne, showed *Triangle Buddha* in "EXPRMNTL 5" at Knokke-Heist, Belgium and in "Art Now '74" at the John F. Kennedy Center for the Performing Arts, Washington, D.C. He also performed *Sans Video—Music for Merce Cunningham* at Westbeth with the Merce Cunningham Dance Company. Paik's *Tribute to John Cage* was broadcast in 1974 on WGBH.

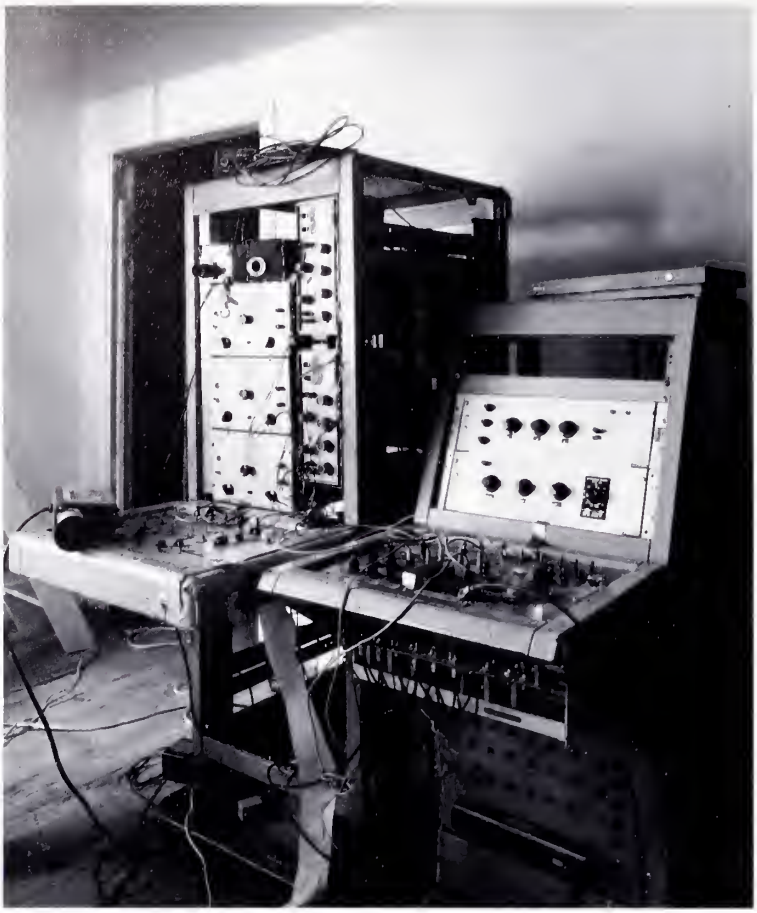
Paik also developed a number of prepared scrolls and sculpture including *I Ching TV, TV For Change, Majestic* (in which a television is placed inside an old radio), *Sonatine for Goldfish* (in which an old picture tube is replaced by a fish bowl), and *Candle TV,* in which a lighted candle is placed inside a hollow television set. During this time Paik continued his Fluxus performances at Anthology Film Archives. Throughout 1975 Paik was very busy with exhibitions, among them the touring "Video Art" exhibition organized by Suzanne Delahanty at the Institute of Contemporary Art, University of Pennsylvania, which featured Paik's *TV Garden.* The *Paper TV* and *TV Buddha* were shown at Gallery René Block in New York, and Paik's major installation *Fish on the sky—Fish hardly flies anymore on the Sky ... let Fishes fly again* was shown at the Martha Jackson Gallery in New York. Paik showed in exhibitions in Venice and Düsseldorf. *Nam June Paik: Edited for Television,* with Calvin Tomkins and Russell Connor, was first broadcast on WNET-TV/Channel 13, in July, and WCBS-TV's *Camera 3* devoted a program to Paik with Fred Barzyk, Russell Connor, and Charlotte Moorman.

In 1976 Paik conducted a Fluxus tour of SoHo. Earlier that year at Galeria Bonino, Paik's *Fish Flies on Sky* was installed, and he performed at Judson Memorial Church in New York. Later in 1976 he was part of the "SoHo Quadrat" at the Akademie der Künste in Berlin, where he performed at the piano. Paik's exhibition schedule included the installation of *Moon is the Oldest TV* at Gallery René Block in New York, a performance tour in Australia, and the shooting of *Guadalcanal Requiem* in the Solomon Islands, a videotape produced at WNET-TV as a project of John Kaldor's. At the end of the year, a major retrospective at the Kölnischer Kunstverein was organized by director Dr. Wulf Herzogenrath.

Paik unreeling computer tape in a performance at the "Seventh Annual New York Avant-Garde Festival," Wards Island, New York, October 4, 1969. Photo by Peter Moore.

Howard Wise and Charlotte Moorman with *TV Bra for Living Sculpture* at its premiere, Howard Wise Gallery, New York, May 17, 1969.

Paik with Charlotte Moorman and *TV Bra for Living Sculpture*, New York, May 1969. Photo by Peter Moore.



Paik/Abe Video Synthesizer, 1969–72. This particular model is the third synthesizer, made for WNET-TV/Channel 13, New York, 1972. Photo by Peter Moore.

Fred Barzyk, Shuya Abe, and Paik at WGBH-TV, Boston, 1971. Photo by Conrad White.

Paik and Charlotte Moorman videotaping a performance at the WNET-TV/Channel 13 studio, New York, May 1971. Portions of this performance were later incorporated into *Global Groove*, 1973. Photos by Peter Moore.

Charlotte Moorman with *TV Cello* and *TV Glasses* at the opening of "Electronic Art III," Paik's third one-man exhibition at Galeria Bonino, New York, November 23, 1971. Photo by Thomas Haar.

John Lennon and Yoko Ono with Charlotte Moorman, *TV Cello*, and *TV Glasses*, Galeria Bonino, New York, November 23, 1971. Janis Joplin appears on the monitors in *TV Cello*. Photos by Thomas Haar.

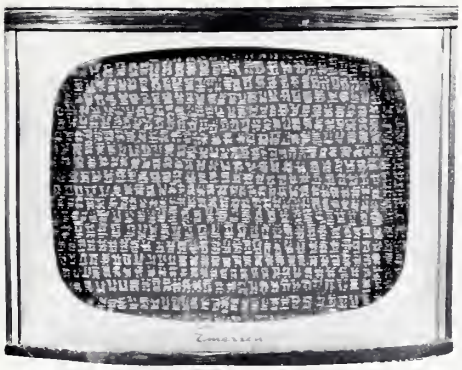
The premiere of *TV Penis*, with Stuart Craig Wood, The Kitchen, Mercer Arts Center, New York, June 29, 1972. Photos by Peter Moore.

Charlotte Moorman performing *TV Bra for Living Sculpture*, Wesleyan University, Middletown, Connecticut, September 15, 1973. Photo by Mary Lucier.

Prepared Scroll, 1974. Japanese scroll with photograph of Charlotte Moorman wearing *TV Bra for Living Sculpture*. Inscribed by Paik at bottom: "Someday entrance exam at Juilliard will be decided not by finger-technique but by the size of breast." Collection of Barbara and Peter Moore, New York. Photo by Peter Moore.

Charlotte Moorman with *Train Cello* (premiere) and Paik with *TV Cello*, "Tenth Annual New York Avant-Garde Festival," Grand Central Station, New York, December 9, 1973. Photo by Peter Moore.

Opening of *TV Sea*, video installation at Galeria Bonino, New York, January 15, 1974. Photos by Peter Moore.



I Ching TV, TV for Change, 1974. Pencil on paper under front part of television console, 36 x 47 x 7 cm. Museum Moderner Kunst, Vienna.

Majestic, 1975. Radio console with television inside, 43 x 36 x 25 cm. Museum Moderner Kunst, Vienna.

Sonatine for Goldfish, 1975. Television console with picture tube replaced by fish bowl and goldfish, 40 x 79 x 41 cm. Museum Moderner Kunst, Vienna.

Candle TV, 1975. Television console with candle inside. Collection of Barbara and Peter Moore. Photo by Peter Moore.

The premiere of *Boxes for Box Seats*, "Eleventh Annual New York Avant-Garde Festival," Shea Stadium, Flushing, New York, November 16, 1974. John Cage's *Happy New Ears* is on the scoreboard. Photo by Catherine F. Skopic.

Paik performing *Fluxus Sonata II*, Anthology Film Archives, New York, November 17, 1974. Photo by Peter Moore.

Paik and Shigeko Kubota in their Westbeth apartment, New York, April 1974. Photo by Thomas Haar.

Paik performing in the "Fluxus Harpsichord Concert" organized by George Maciunas, Anthology Film Archives, New York, May 5, 1975. Photo by Peter Moore.

Installation view of the exhibition "Nam June Paik," Gallery René Block, New York, February 1975. *TV Chair* at rear, left; *TV Buddha* at right.

Opposite: Paik performing with *Violin with String* ("Violin to be dragged on the street"), 1961–75, "Twelfth Annual New York Avant-Garde Festival," Floyd Bennett Field, Brooklyn, New York, September 27, 1975. Photo by Peter Moore.

Paik during the installation of his video work *Fish Flies on Sky*, Galeria Bonino, New York, January 1976. Photo by Peter Moore.

Paik and Charlotte Moorman in a performance at Galeria Bonino, New York, February 1976. Paik's video installation *Fish Flies on Sky* is hanging from the ceiling. Photo by Eric Kroll.

Paik performing in the "Revolving Stage" concert organized by Jean Dupuy, Judson Memorial Church, New York, January 9, 1976.

Paik conducting a "Flux Tour" of SoHo, New York, May 1976. George Maciunas (with glasses) is at right.

Paik performing at the piano, "SoHo Quadrat," Akademie der Künste, West Berlin, September 5, 1976. Photos on this and facing page by Peter Moore.

Nam June Paik: 1977-1982

The Nam June Paik retrospective at the Kölnischer Kunstverein was a summation of Paik's career. The exhibition continued through January and then traveled to the Stedelijk Museum in Amsterdam. Included in the Cologne exhibition were *Rembrandt Automatic,* completed in 1963, and the installation of *Video Fish* and his video sculpture *Triangle,* which incorporated *TV Buddha* and *TV Rodin.* A television portrait of Paik was produced in Cologne by Westdeutsche Rundfunk, by Wibke von Bonin and Bodo Kessler. From 1977 on, many retrospectives were organized by the galleries and museums with which he had been associated, and a number of key broadcast videotapes were shown.

Paik returned to New York in 1977 to prepare for a performance at Carnegie Hall. Among the other major events of 1977 were his first satellite telecast, prepared for the opening of "Documenta 6," which included performance pieces by Joseph Beuys, Charlotte Moorman, and Douglas Davis, and a solo exhibition, "Fluxus Traffic," at the Galerie René Block in Berlin. The *TV Garden* was also exhibited in that year's "Documenta" exhibition. Other broadcasts of Paik's work included his recently completed videotape *Guadalcanal Requiem.* Paik's *TV Buddha* was included in the "Project" series at the Museum of Modern Art, and he participated in the CAYC Conference, organized by Jorge Glusberg in Mexico City. 1977 marked the beginning of Paik's visiting professorship at the Hochschule für Bildende Künste in Hamburg, and his marriage to video artist Shigeko Kubota in New York.

During 1978, Paik started to teach at the Staatliche Kunstakademie in Düsseldorf, had an exhibition of *TV Garden* at the Centre Georges Pompidou, Paris, and a show at the Musée d'Art Moderne de la Ville de Paris. He lectured and did performances in several cities, and with Joseph Beuys gave a concert in memory of George Maciunas, who had died that year. At WNET-TV/Channel 13 Paik's videotapes *Media Shuttle: New York/Moscow* (in collaboration with Dimitri Devyatkin) and *You Can't Lick Stamps in China* (in collaboration with Gregory Battcock) were produced as part of the "Visa" series, a production of the WNET TV Lab and the Cable Arts Foundation, and *Merce by Merce by Paik* (in collaboration with Shigeko Kubota) was completed and broadcast. 1978 also marked the close of Paik's formal association with the TV Lab at WNET-TV/Channel 13, although he continues to produce projects at the Lab.

The Wolfgang Hahn Collection in Cologne, containing many of Paik's important early pieces, was acquired and, in 1979, put on exhibition by the Museum Moderner Kunst, Vienna. In 1980 Paik was invited by the National Fine Arts Committee of the XIII Winter Olympic Games to create a videotape for the Lake Placid Olympics. The result, *Lake Placid '80,* is a four-minute celebration of that event. Paik also participated in the "Intermedia Arts Festival" at the Guggenheim Museum with Charlotte Moorman, and that same year Moorman conducted the premiere of Paik's *Sinfonie No. 6* in a concert series organized by West German Radio. Paik's work in sound was highlighted in the "Für Augen und Ohren" ("For Eyes and Ears") exhibition organized by René Block at the Akademie der Künste in Berlin. Among the other historical exhibitions of Paik's work held that year were "Treffpunkt Parnass," organized by the Von der Heyde-Museum in Wuppertal, in recognition of the Galerie Parnass' important programs from 1949 to 1965. The centennial of the Cologne Cathedral was celebrated by an invitation to artists from the Kölnischer Kunstverein to make works about the cathedral. Paik's video installation *Der Dom als Medium* ("The Cathedral as Medium") was his new piece. In New York, on the occasion of the tenth anniversary of the Whitney Museum of American Art's Film and Video Department, a selection of Paik's videotapes was presented. Paik also premiered his latest development in new technology and video with one of Europe's leading laser experts, Horst Baumann: the Paik/Baumann laser video projection system and gallery environment at the Städtische

Kunsthalle in Düsseldorf. This video sculpture was presented two more times in Berlin in the next year.

In 1981 Paik's *Robot, Moon is the Oldest TV* and *Urmusik* were included in the "Westkunst" exhibition in Cologne. During this year Paik's *Random Access/Paper TV* was exhibited at the Gallery Watari in Tokyo. His performance piece *Life's Ambition Realized* was presented at the Kitchen Center for Video, Music and Dance on the occasion of its tenth anniversary. This performance was prepared with Andy Mannick, who also collaborated with Paik on his piece *Imagine There Are More Stars on the Sky than Chinese on the Earth,* developed at this time. Another performance by Paik was given at Anthology Film Archives in a "Tribute to Gregory Battcock," who had died that year.

In Germany, Paik was honored with the Willi Grohmann Prize given by the Akademie der Künste in Berlin, and received a DAAD Fellowship to work in Berlin. His biographical project, a collection of prints and related materials, *Autobiography in P—,* was shown in Tokyo.

In 1982, Paik has been developing new pieces and re-creating earlier projects in his New York loft in preparation for his retrospective exhibition at the Whitney Museum of American Art.

Video Fish, 1975–77. Video installation by Paik, with the assistance of Nancy Graves, Erik Martin, Woody and Steina Vasulka, Jean-Marie Drot, Kit Fitzgerald, and John Sanborn, at Kölnischer Kunstverein, Cologne, December 1976.

Paik with his *Triangle* installation (incorporating *TV Rodin* and *TV Buddha*) at his major exhibition "Nam June Paik: Werke 1946–1976, Musik—Fluxus—Video," Kölnischer Kunstverein, Cologne, December 1976–January 1977. Photos by Friedrich Rosenstiel.

Mary Bauermeister and Paik in Bodo Kessler's *TV Portrait*, produced by Westdeutsche Rundfunk, Cologne, 1977.

Paik performing Hennig Christiansen's *Springen* in the "From Jail to Jungle" concert, Carnegie Hall, New York, February 10, 1977. Photos by Peter Moore.

Opposite: Paik in a group performance of a work by Takako Saito, with (from left) George Maciunas, Takako Saito, Eva Pietkiewicz, and Shridhar Bapat, at Anthology Film Archives, New York, May 19, 1977. Photo by Peter Moore.

Paik and Charlotte Moorman preparing for their live satellite-broadcast performance at "Documenta 6," Kassel, June 1977. Photo by Friedrich Rosenstiel.

Paik playing the piano with a video camera during live satellite-broadcast performance at "Documenta 6," Kassel, June 24, 1977. Photo by Friedrich Rosenstiel.

Rembrandt Automatic, 1963–77. Television placed face-down on floor. Collection of Wulf Herzogenrath, Cologne. Photo by Lothar Schnepf.

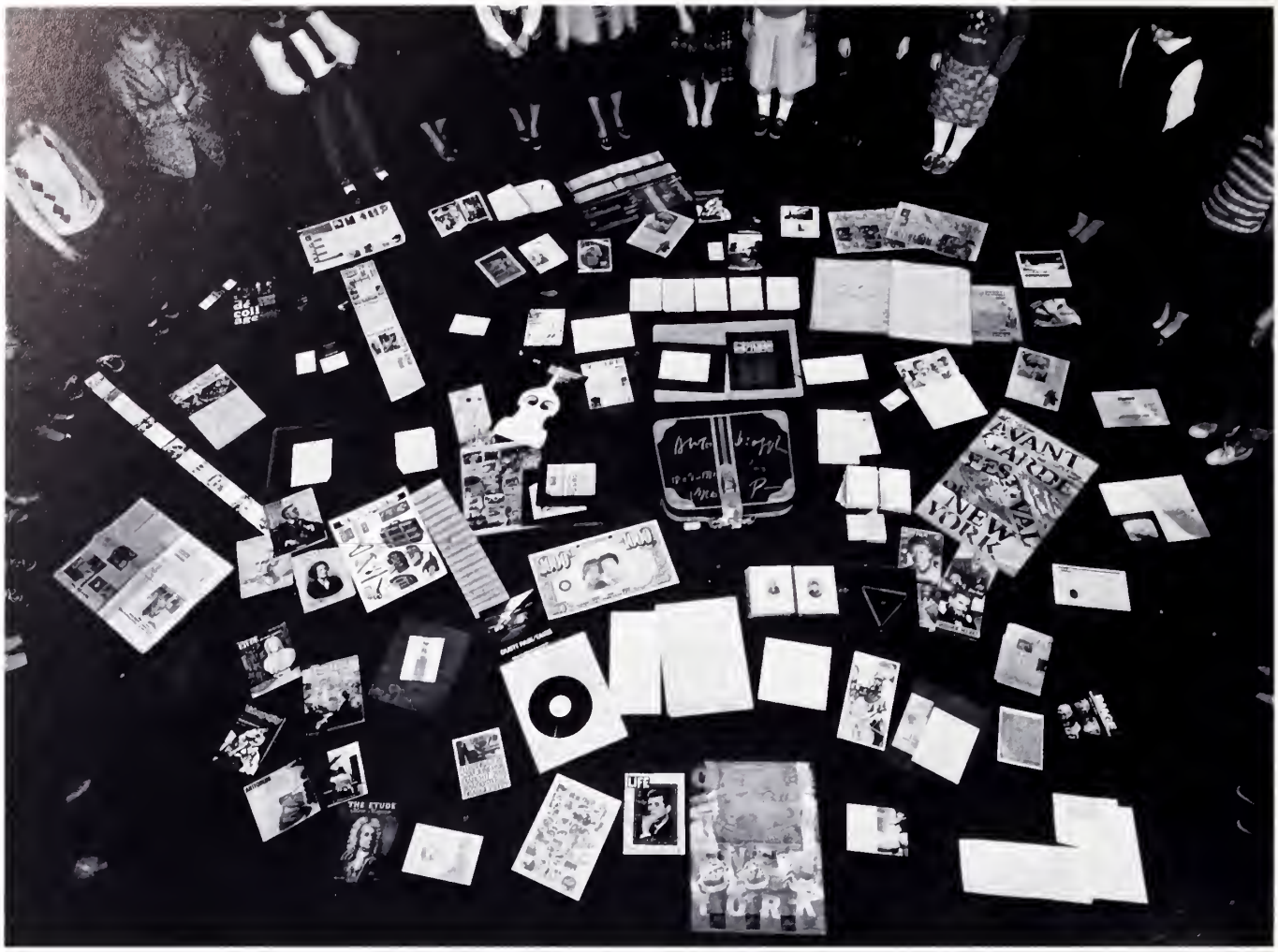
Burned-Out TV, 1976 (in collaboration with Bob Dunham). 28 x 38 x 25 cm. Galerie René Block, West Berlin.

Fluxus Fleet and *Autobiography* at Paik's one-man exhibition "Fluxus Traffic," Galerie René Block, West Berlin, February 1977.

TV Garden, 1974–78, video installation with live plants at Musée d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris, 1978.

Paik and Joseph Beuys performing *Piano Duet in Memoriam to George Maciunas* at the Staatliche Kunstakademie, Düsseldorf, July 7, 1978. Photo by G.W. Theil.

Fish Flies on Sky (on ceiling), 1975, and *TV Clock*, 1963–81, video installations in Paik's Mercer Street loft, New York, 1981. Photo by Peter Moore.



Autobiography in P_____, 1953–81. Assemblage of 200 prints and related materials. Collection of S. Kubo, Tokyo. Photo by Shigeo Anzai.

Nam June Paik's Early Works in Vienna

Dieter Ronte

Almost all of Nam June Paik's early works are in the Museum Moderner Kunst in Vienna, and this fact alone raises a number of questions. What are Paik's objects doing in a museum whose works are dated as early as 1900? How did they get there? Can they be classified at all as museum artifacts? Was it the artist's intention to produce museum pieces? Should Fluxus be penned up in a museum?

The Republic of Austria bought a group of Paik's early works in 1978 for the newly founded Museum Moderner Kunst. The objects were acquired as part of the Wolfgang Hahn Collection of Cologne. Hahn, a conservator at the Wallraf-Richartz-Museum and the Museum Ludwig in Cologne, developed an early penchant for collecting objects. In fact, his fascination with objects made him an avid patron of object art. It was his achievement to have preserved as art artifacts that originated during happenings, during a process—without intending to place them in the eternity of a museum. In Hahn's private collection these pieces, made in the Cologne area, had their legitimate home, a place of reference within the context of their origin.

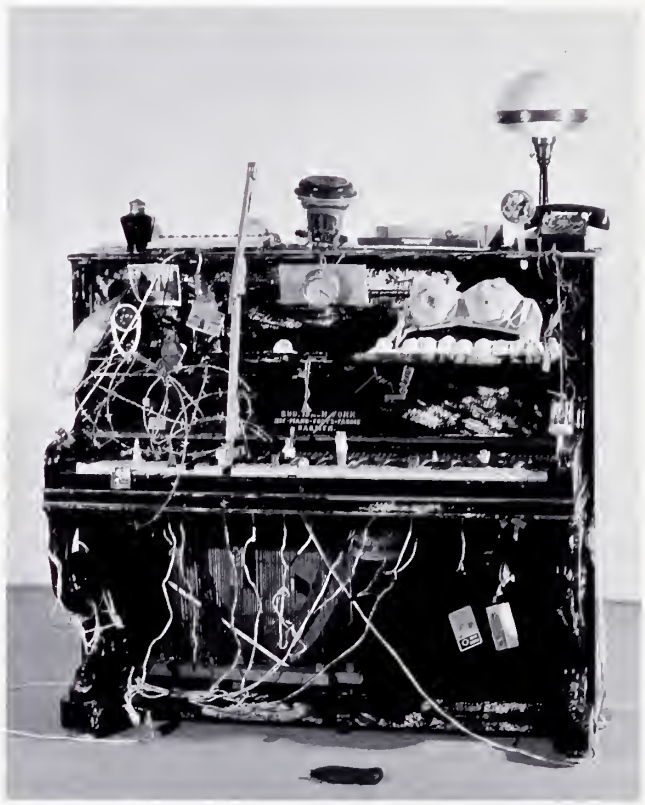
A similar question was raised by Johannes Cladders in his catalogue of the Hahn Collection: "I am also convinced that, presented in the environment of a museum, the collection will appear in a different light. It will lose the appeal of intimacy."[1] It is for this reason that museums of modern art are faced with a challenge. Twentieth-century art has become increasingly "frameless." In the figurative as well as the literal sense, it has stepped down from its pedestal. With this development art gained directness and closeness, while at the same time becoming exceptionally available, not in curatorial terms, but in its potential for releasing a message.

The function of frame and pedestal has been taken over by the installation within a space. Removed from its private ambience, the Hahn Collection stands or falls with its presentation. This presentation must restore the validity and message of a piece of art that was once indicated and warranted by frame and pedestal.

With the acquisition of the Hahn Collection, Vienna acquired a document of a particular chapter in our most recent history of art, as it may not exist anywhere else in a more comprehensive and complete form. Moreover, the Museum Moderner Kunst accepted the opportunity and challenge to find suitable housing for the Hahn Collection. The museum's home for it is a palatial baroque mansion whose aura provides an appropriate environment for art. Paik's works, however, must hold their own against the baroque ceilings and other elements of the ornate architecture. And they must persevere in competition with paintings by Klimt and Schiele, by German Expressionists, by Léger and Picasso, Mondrian, de Kooning, Rauschenberg, and Jasper Johns. In fact, soon after the museum opened, it became evident that object art—and Paik's work in particular—was largely misunderstood by the public. People did not know about its origin, the how and why, and they were reluctant to accept new aesthetic standards; but mostly they lacked the background to comprehend the Asian heritage in Paik's work.

Paik was the musician most closely affiliated with the Fluxus artists. Having studied with the composer Wolfgang Fortner, he worked in the Studio for Electronic Music in Cologne. Like Mauricio Kagel, he concerned himself with how to make acoustic events and visual action an integral part of his music. The purpose of his work is to bring it to life for only a fleeting moment. This goal relates Paik's musical considerations to the use of ephemeral materials—the principle of Fluxus happenings. It is not Paik's intention to create an oeuvre, although the pieces in the Hahn Collection, especially the relics of assemblages and action, seem to contradict this theory: "I once told Cage to have his manuscripts and his tapes destroyed when he died. But Cage felt that this would be overly dramatic. In my opinion it is a crime for Cage to produce tapes at all."[2]

One problem with Paik's objects as museum pieces is that the musical element is missing. The



Klavier Intégral, 1958–63. Upright piano with alterations and additions. Museum Moderner Kunst, Vienna. (Reproduced in color following page 111.)

relic alone cannot evoke the event as such; it cannot reconstruct Paik's invention. Without sound, music made visual is incomplete in its visualization, its statement no longer intact. Nevertheless, Paik does not wish to use recorded music. Therefore, the artifact is reduced in its conceptual content when presented in a museum. Still, all of Paik's objects radiate a great sculptural forcefulness. In this respect, too, Paik—along with other Fluxus artists—belongs to the more innovative representatives of the art scene.

Jean-Pierre Wilhelm, Fluxus activist and gallery owner, describes Paik's new approach to music: "Our universe, the very place of our existence, becomes music, sound and tone through and through. Paik liberates us from atonality—from any systematics. What he is giving us is pure sound. We come to realize that the rattling of a few cans on asphalt pavement is worth more than Beethoven's Ninth Symphony."[3]

Paik offers his viewers and his audience, his actively participating recipients, musical instruments with which they can produce sounds themselves. In a museum environment, this is bound to be called the destruction of the object. Paik's own piano is reminiscent of John Cage's "prepared piano." Cage modified the instrument to broaden its function, to redefine its sound potential. Paik considers the piano merely an object, because his music is "not necessarily played on the keys alone."[4] For Paik, a Korean, the piano has no cultural tradition. His intention is less to make music than to enrich Dada by adding musical effects, for which purpose he constructed special instruments and rejected the conventional notion of a musical performance. Rather, he demonstrated destruction, made sex and music part of happenings,[5] and also directed aggression against musical instruments (many a Zen teacher hit students over the head with a club to show them the way to enlightenment when they asked about Tao). Paik provoked his audiences, but he also involved them in his happenings: he humanized electronics to stimulate the viewer's fantasy, and produced pure, uncommercialized communication art. Paik crossed borders, manipulated electronic sound, visualized processes, and so on, and so on. These achievements of the 1960s are manifested in the objects.

Therefore it is quite in order to present these objects to the public as documents of art as well as works of art. "Paik's objects—unlike some of the pieces by Beuys—are not matter that has passed through the hand of an action artist. They are instruments used to turn pictures into metaphors of time and to visualize the concept of time."[6]

It is nearly impossible to describe in a brief account the variety of features in Paik's early works. Even reduced to a static visual existence, *Klavier Intégral* ("Prepared Piano," 1958-63) still vibrates with music or, rather, with sound effects. Music for Paik is but a sequence of tones, of primeval sounds that defy linguistic definition. There are no rules of harmony here, but rather a series of sounds as we experience them daily. A list of the objects that are part of *Klavier Intégral* evokes associations with the

sounds each one produces: light bulbs, sirens, postcards, photographs, toys, kitchen utensils, scrap iron, and glass splinters, as well as plastic bottles, telephones, lamps, alarm clocks, and many more. Some of the noises are essential for communicating, for providing a sense of time, orientation, or for regulating life. Other objects may provoke aggression or rejection (the barbed wire); culinary associations combined with physical sensations (blowing into eggshells); they may also disturb normal sensations—the sense of touch upset by the optical lenses placed on the keyboard. Then there is the aggressive near-destruction of the piano, all the while that the piano's harmonious reference for the Western viewer is retained. In short, *Klavier Intégral* is unparalleled in the complexity of associations it produces.

Urmusik ("Primeval Music," 1961), in contrast, is a simple wooden crate strikingly different from the complexity of an electronic sound studio. It suggests the earliest acoustic exercises frequently heard from children, points the way back to simplicity, repudiates the complicated technology of today's musical instruments, and counters the Stradivarius complex in all of us. *Urmusik* is Sigmund Freud's music box: it encourages the playful, evoking an infantile type of lust—the desire to make music—and welcomes the amateur who

Urmusik, 1961. Wooden crate with tin can, wires, and strings, 52 x 92 x 48 cm. Museum Moderner Kunst, Vienna.

Zen for Touching, 1961. Plastic colander with bell, wires, and bolts attached, 38 x 24 x 10 cm. Museum Moderner Kunst, Vienna.

never went to music school. *Urmusik* guides viewers beyond the musical contexts of Europe and, at the same time, confronts them with familiar objects like the sphere, the box, and instrument strings. The simple wooden box is open and neither hides nor protects its contents. It rather displays what is inside: musical noise. This is an instrument to make music without inhibitions, free of technique—music as a physical gesture, a psychically articulated musical form of expression to transform emotions, to unearth trapped feelings. *Urmusik* is Paik's Stradivarius. Yet the artist reverses all the achievements of master violin makers, and in so doing questions their validity. Nor was this reversal arrived at arbitrarily, but through experience. In an age where music is increasingly dominated by technology, *Urmusik* appeals to everybody's musicality.

Zen for Touching, a piece dating from 1961, evokes formal associations that contradict the use of the objects. The plastic colander becomes the gong of Asia—the ordinary utensil turns into a

Violin with String, 1961. Violin with twine attached ("Violin to be dragged on the street"), 18 x 65 x 56 cm. Museum Moderner Kunst, Vienna.

Zen for Walking, 1961. Two sandals with carved stone head, bell, and chains attached ("You make sound while walking"), 90 x 10 x 15 cm. Museum Moderner Kunst, Vienna.

meditative object made of an utterly banal material. Insignificant small objects are attached and combined with an instrument, a bell, and the result is a cult object. Unrelated thoughts not contained in the object are formally connected. The functional form of a circle becomes a disk, the symbol of the world, simply by attaching two handles cast of some inexpensive material (for touching). The iron bell provides a contrast to the cast form, yet also suggests artificiality. What was intended to serve practical purposes, eating, sensuality, or eroticism becomes connected with hearing. *Zen for Touching* is a metaphor of extreme complexity. Its multiplicity prevails over the reduction, its philosophical intricacy lies in the recognition of the objects' banality.

Violin with String (1961) contains all schemata of simplification, of new purposes, shock, and aggression. A battered violin, which has been dragged through the streets, guarantees a feeling of discomfort and invites skepticism and inquiries. The new subjective function of the once proud instrument prompts questions about poverty and beggardom.

Zen for Walking (1961) and *Zen for TV* (1963-75) complement *Zen for Touching*. Paik uses the most commonplace objects, like sandals and TV sets, to establish associations with conceptions, thinking, philosophy. Abstract meanings are to be made tangible by using comprehensible objects, all of

Zen for TV, 1963–75. Television set modified to show only a vertical line, 67 x 49 x 40 cm. Museum Moderner Kunst, Vienna.

which have a function in our daily life. The colander in *Zen for Touching* serves to improve something, the shoes in *Zen for Walking* are used for walking, for overcoming distances, and the TV set in *Zen for TV,* showing only a single line, serves the pure communication of thought. The line, a product of the human mind, has been the subject of more thought and philosophizing than practically any other human design. With the simplest possible language, Paik forces an intellectual transcendence of ordinary, everyday action and reaction: an Egyptian head sculpted in stone and a bell, for example, transform our perception of ordinary sandals.

Paik's association of the commonplace and the philosophical becomes evident in *Dichtung und Wahrheit* (1961-72). (The title was borrowed from Goethe's autobiography.) The artist's autobiographical notes appear in an old suitcase. They are notes to be catalogued in an archive, notes to determine the course of our daily life, notes to facilitate reflective, retrospective thoughts, notes that are surrogates as well as evidence of activities.

Marilyn Monroe, completed in the year of her death (1962), focuses on that death, on her larger-than-life reputation, her background, career, her opportunities, her imagination, how she was commercialized, suppressed by means of typecasting, and her multiplication by the media. Paik's approach, unlike the direct, optimistic route taken by Andy Warhol, in dealing with the question of actuality and in probing for values features obituaries and reports of her death, which he combines with a suggested reproduction of music performed by the "abused" actress. Paik searches deeper than Warhol. He is not looking for the images, the beautiful facades; he is searching for the background, for the essentials.

Dichtung und Wahrheit, 1961–72. Old suitcase with license plate, toy car, and autobiographical notes, 20.5 x 39 x 22.5 cm. Museum Moderner Kunst, Vienna.

Marilyn Monroe, 1962. Victrola on stand with newspapers and records, 106 x 49 x 43 cm. Museum Moderner Kunst, Vienna.

Egomachine, 1974. Typewriter in traveling case with sheet of paper, 14.5 x 30 x 75 cm. Museum Moderner Kunst, Vienna.

In his *Egomachine* (1974), Paik's thinking culminates in a simple artifact. The word "Paik" is repeated on a sheet of paper as the sole statement. Paik does not attempt a dialogue in terms of a picture puzzle, or rebus, a dialogue such as occurs between Rauschenberg and his viewers and admirers. Paik reduces his statement to one idea. In so doing, he recapitulates the European Renaissance tradition of individual genius: no longer craftsmen, artists had come into their own; they were paid not only for technical craftsmanship, but for what was called the "idea." Creative thought dominated the execution. In Paik's work we find a condensed Asian version of this European idea. An "Ost-Westlicher Diwan," to invert Goethe, presents itself. "For Hahn's, Paik" is the signature on the sheet of paper in *Egomachine*. This is reduction, the concentration on one idea in which, in Fluxus terms, human action and thinking survive.

Paik is a promoter par excellence of ideas. The collector and the museum, in assembling and exhibiting these ideas, become curators for their presentation. Even though the showing of Paik's works in a museum negates Fluxus principles, Paik has not lost his provocative element, his determination to bring about renewal. Without Paik's concept and intention our present art world would be much the poorer.

Translated by Ingeborg von Zitzewitz

Notes

1. Johannes Cladders, "Hahn's Abendmahl," *Sammlung Hahn* (Vienna: Museum Moderner Kunst, 1979), unpaginated.
2. Nam June Paik, interview by Gottfried Michael Koenig, "Die Fluxus Leute," *Magnum*, 47 (April 1963), pp. 32-34.
3. Jean-Pierre Wilhelm, *happening & fluxus*, ed. H. Sohm, exhibition catalogue (Cologne: Kölnischer Kunstverein, 1970), unpaginated.
4. Jurgen Schilling, *Aktionskunst* (Lucerne and Frankfurt am Main: C. J. Bucher, 1978), p. 93.
5. Nam June Paik, "Musical history needs its Sigmund Freud," typescript, collection of the artist.
6. G. Jappe, *Die Zeit*, November 26, 1976.

Nam June Paik, Composer

Michael Nyman

In his 1968 paper "Expanded Education for the Paper-less Society," Paik made a categorical statement about the availability and transmission of a composer's work, a statement which takes on a very special relevance when one attempts even a cursory overview of his "purely" musical output. He wrote that "97% of all music written is not printed, or printed early enough for contemporary evaluation, performance and study. . . . A vastly unfavorable gap exists for the composer, compared to the booming pop-op-Kinetic [and one might add today—video] art boom. Even experienced concert managers and performers have difficulties getting materials from composers, who are often unreachable, whereas composers on their part complain of the too rare performing chances."[1]

Paik was a composer/performer before he became a video artist and though he has not produced many exclusively musical works in recent years, he remains a composer, even while he is a video artist. His musical work falls conveniently into three phases. The first takes in his conventionally notated works and began in 1947 with the Korean folk-flavored music of his youth; it continued by way of the strictly serial solo violin variations of 1953 and the non-serial *String Quartet* of 1955-57. The second phase began in 1959 with *Hommage à John Cage;* the third in 1964, when he started his long collaboration with the cellist Charlotte Moorman (with *Variations on a Theme by Saint-Saëns*). Paik's works with Charlotte Moorman have been more than adequately documented at source by various recording means: video (many of these pieces *are* video), photography, and the printed word (either as reviews or, in the case of the *Opéra Sextronique* arrest in 1967, as court reports). These works are part of American culture (Paik moved to New York in 1964), whereas the earlier works (well documented in their way, but less publicly so) were very much part of a European musical/art culture—his relationship with Cage (like LaMonte Young's) began in Europe after Cage was seen by the European avant-garde to be an important and respected (if ridiculed and misunderstood) cultural export, and many of the American artists he worked with under the Fluxus umbrella were expatriates too.

Paik's pre-Moorman (pre-1964) scores are spread untidily through a labyrinth of scattered sources: occasional Fluxus publications, exhibition catalogues, obscure art magazines; they are casually mentioned in his own equally uncollected writings, or have never been committed to paper, or are perhaps lying among piles of TV junk in his loft on Mercer Street in New York. But many of the compositions that are available—almost exclusively verbally notated—can do little more than transmit basic information, and that for contemporary evaluation and study only: they are not scores to be performed by others, rarely even the memories of now long-distant (but not forgotten) past performances. They fail to notate (how could they?) the most crucial and the most characteristic dimension of Paik's early pieces—namely, Paik himself as performer.

Further on in the "Expanded Education" document (a farsighted blueprint for an educational program through video, every paragraph of which demonstrates Paik's knowledge of music history and his preoccupations as a musician), Paik admits the poverty of notation not only in regard to his own action music/antimusic (he used both terms) but to the events of other Fluxus composers, such as George Brecht, Young, and Henning Christiansen. "Often there is no way to make the notation of music except by recording the whole performance . . . video tape will be a useful supplement for their sketchy instructions."[2] Significantly, Paik exempted himself from this recording-as-notation process: Karlheinz Stockhausen and György Ligeti had suggested making a film of Paik in action which would be used as a score for other performers to use, but Paik rejected this proposal "for a philosophical reason."[3] Whatever that precise reason was it is obvious from eyewitness accounts (and unfortunately I didn't see or experience any of these extraordinary performances) that Paik's performing aura could not be mechanically re-

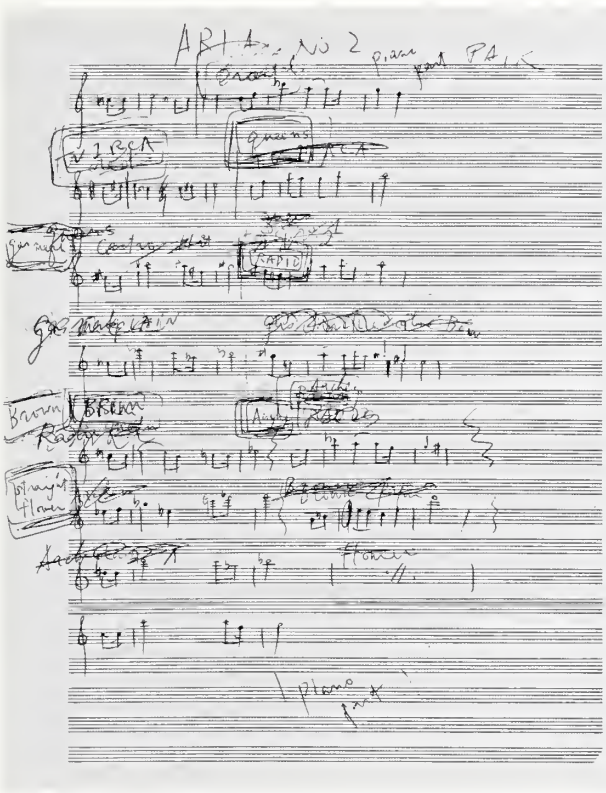
Charlotte Moorman rehearsing *Opéra Sextronique* prior to the performance at the Filmmakers Cinematheque, New York, February 9, 1967. Photo by Peter Moore.

produced and that performance-as-imitation was clearly unwelcome. Paik himself had a horror of repeating the same sequence of actions in the same way: by analogy he pointed out that the pianist Wilhelm Backhaus played a cadenza well only once; it deteriorated on repetition. So that in 1961, when Paik had to perform his own work (*Simple, Zen for Head* and *Étude Platonique No. 3*) twelve times in the first run of Stockhausen's *Originale* (a large-scale theater piece for, or rather by, a bunch of "originals" of whom Paik was one), he found it acutely boring just to repeat the same set of actions: occasionally something or other put him into an "absolute state of mind which I found marvelous."[4] In his published account of Paik's contribution to his piece, Stockhausen noted admiringly that Paik changed his performance every day so that any description of what he did could only "sketch the actions of one evening without trying to concretize in words the important and individual elements of these moments."[5] According to Stockhausen, Paik would come "onto the stage silently, usually shocking the public through a series of rapid actions"[6]: throwing beans at the ceiling and into the audience, hiding his face behind a roll of paper which he unrolled endlessly slowly in a breathless silence—sniffing, pushing the paper into his eyes over and over again until it became wet with his tears; and so on.

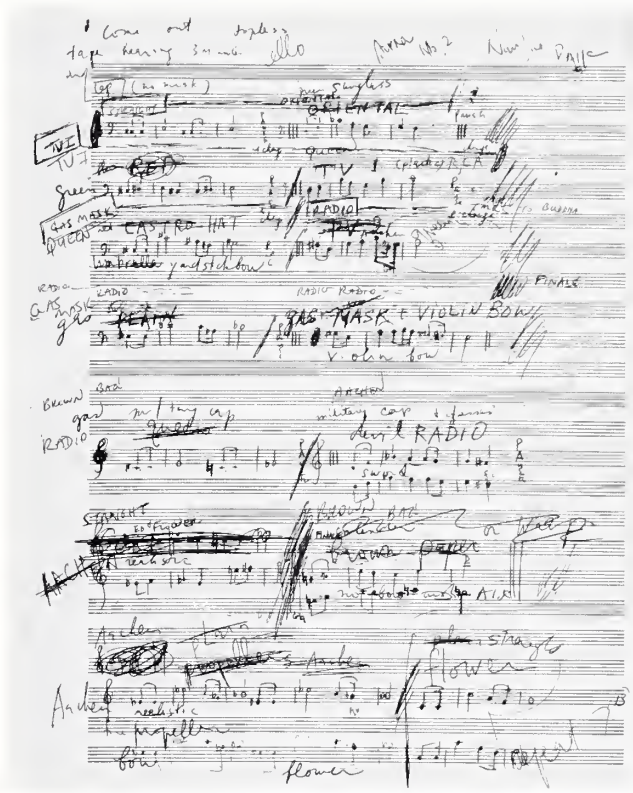
Paik's performance ideal was "variability as a necessary consequence of intensity"[7]—an intensity that he shared with LaMonte Young, who, however, was totally unconcerned with variability since he seemed to spend the whole of 1961 trying to perfect the art of drawing straight lines. George Maciunas responded unenthusiastically to this activity in his *Homage to LaMonte Young*, part of the instructions for which run: "Erase, scrape or wash away as well as possible the previously drawn line or lines of LaMonte Young or any other lines encountered."[8] Maciunas' *12 Piano Compositions for Nam June Paik*, however, is a more positive and accurate response to Paik's activities, instructing Paik to (among other things) "with a straight stick

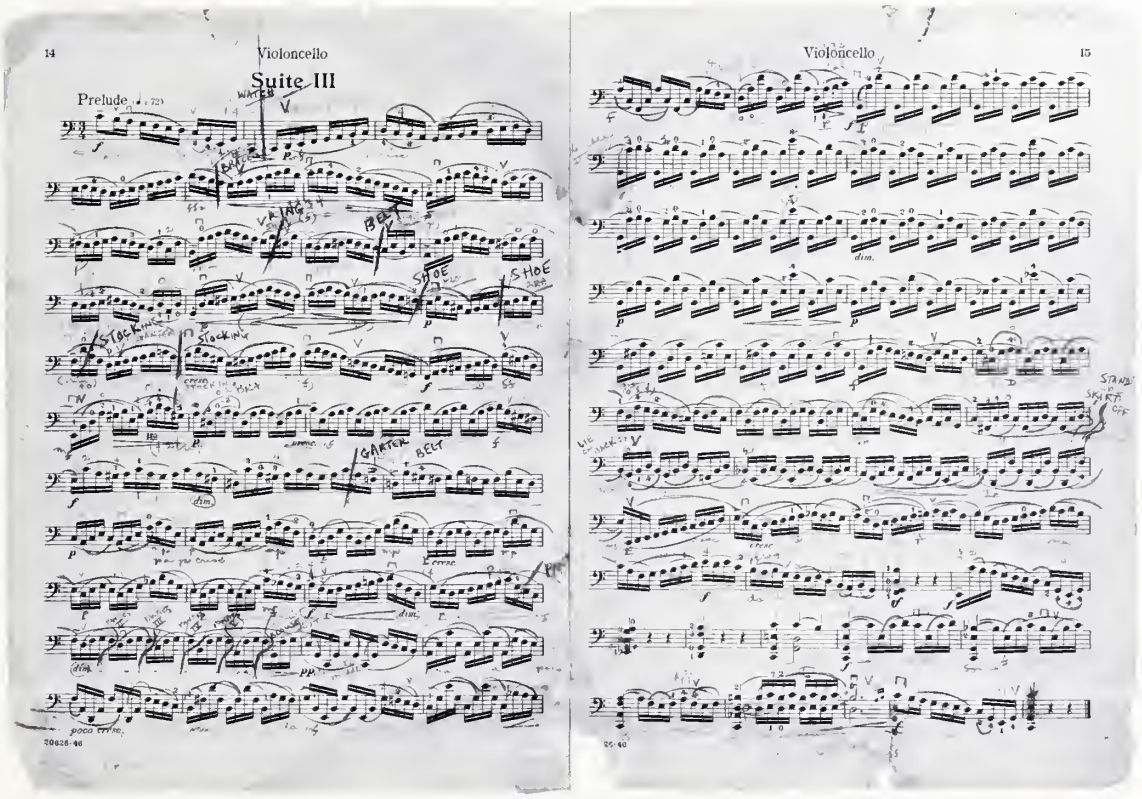
Opéra Sextronique, Aria No. 1, 1966. Score for J. Massenet's "Mélodie," Elegy from *The Erynnies*, with hand-written performance instructions by Paik. Collection of Charlotte Moorman, New York.

Opéra Sextronique, Aria No. 2, 1966. Original score, piano part. Collection of Charlotte Moorman, New York.



Opéra Sextronique, Aria No. 2, 1966. Original score, cello part. Collection of Charlotte Moorman, New York.





Cello Sonata No. 1 for Adults Only, 1965. Score for J.S. Bach's *Suite III for Cello Unaccompanied*, Prelude, with hand-written performance instructions by Paik. Collection of Charlotte Moorman, New York.

the length of a keyboard sound all keys together," "place a dog or cat (or both) inside the piano and play Chopin," "stretch 3 highest strings with tuning key till they burst."[9] Paik's demand for variety, variability and constant change led him to inquire in the mid-1970s why new American music was so boring: "Americans need not be entertained every second, because they are so rich. America has in a way this very rich attitude that makes boring, long music possible. But I'm not writing boring music that much. The reason is that I come from a very poor country and I am poor. I have to entertain people every second."[10]

But Paik's talent for extravagant, violent, and unexpected actions in these "entertainments" often drew the spectator's attention away from what Paik claimed were the more important features of a piece. This is hardly surprising when one is dealing with events of the order of the notorious 1960 performance of *Étude for Pianoforte,* when Paik jumped off the stage and proceeded to cut Cage's shirttail and tie and then smother him and David Tudor with shampoo (scrupulously avoiding Stockhausen in the process!). But Paik, in all innocence, claimed to be disappointed when, amidst all the bean throwing, shaving cream and water dousing during his *Simple,* a fifteen-second tape collage passed unnoticed. This collage was an essential part of the work since his "quality of performance was dependent on the quality of tape playback."[11] And in the 1959 *Hommage à John Cage,* beyond (or prior to) the overt actions involving screaming, toys, tin boxes full of stones, eggs, smashed glass, a live hen and a motorcycle, there were serious philosophical and musical purposes: the first movement was proof for Paik that the "elevated and the ugly are inseparable—therefore every listener has to behave as though he had just heard the *St. Matthew Passion* for the first time."[12] The performance as a whole was backed with a tape collage of a type then being pioneered by Paik, built out of a mixed bag of classical and non-musical sound sources: Beethoven's *Fifth Symphony,* a German song, Rachmaninoff's *Second Piano Concerto,* a lottery announcement given over the phone, a news announcement of a foreign ministers' conference held in Geneva about the reunification of Germany, and a recording of concrete sounds—such as a Japanese toy car, a prepared piano, sine waves, noise, and so on. Paik remarked sadly that although he spent eighty percent of his working time on the tape and sound components of the performance, "several 'actions' became famous instead of my tape toil and tear. I was half happy and half sad. I thought my action is the accompaniment to my tape, but people took it opposite way."[13]

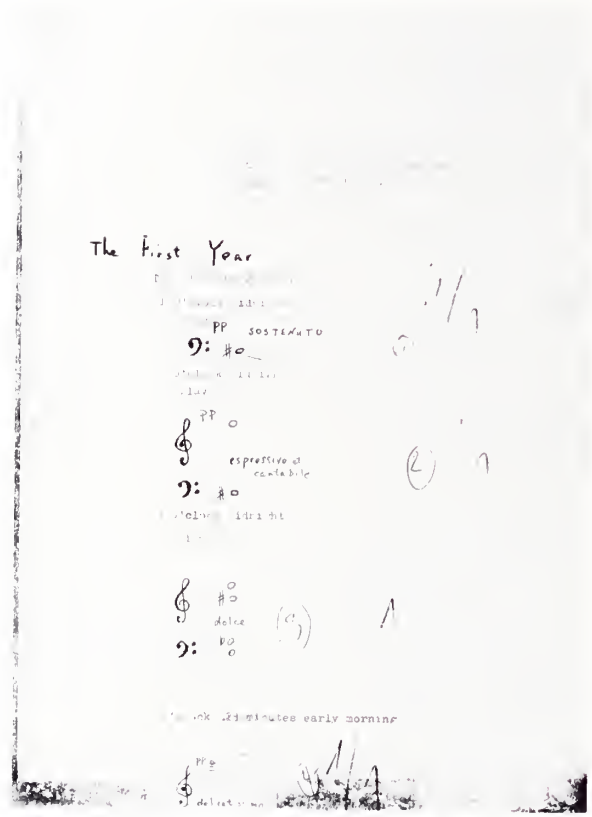
Though Paik's overall intention at this time was to find a way out "of the suffocation of the musical theater as it is today,"[14] it was a little naive of him to expect that his meticulously crafted collages would have more impact than his obviously mesmeric actions (the eye is more easily and immediately impressed than the ear in certain environments). Paik, who would have liked to "complement Dada with music,"[15] particularly admired those Dada artists for whom "humor was not an aim but a result."[16] Many of his (presumably) serious but (possibly) mischievous events had humorous effects—like those of Cage, who acted at that time as a release mechanism for Paik, as he did for many other artists, however much he may have disapproved of the effects of this "release." Still, one might wonder how much fun it must have been for the audience in Mary Bauermeister's studio in Cologne in 1960, confronted with an onstage motorcycle with its engine left revving, and an absent Paik. After some minutes it became apparent that the perception of time passing and the expectation that something was to happen were rapidly being replaced by the perception of carbon monoxide filling the space and the expectation of asphyxiation. The engine was turned off and Paik returned some time later saying that he'd been in a bar and forgotten about the bike: not for nothing did Cage say of Paik's performances that "you get the feeling very clearly that anything can happen, even physically dangerous things."[17]

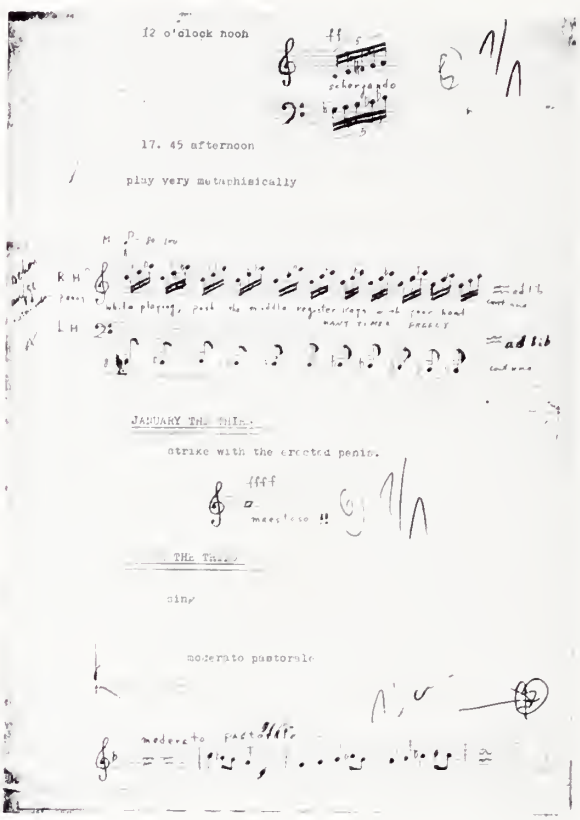
And this from someone who just a few years earlier was a studious musicologist who had given up writing music when his *String Quartet* failed to win the important Mainichi competition in Tokyo, and who sat day after day in the Bayerische Staatsbibliothek in Munich studying old German and Austrian music, sometimes pondering on "some affinities between Webern and a short piece of Emmanuel Bach." He also went to the new-music concerts at the Lembach Gallery and sat through "mediocre piece after mediocre piece" by contemporary European composers, a mediocrity which proved to him that as a student from an underdeveloped country, he too could become a composer: "In Tokyo University, with strict academicism soaked with admiration of Western culture, our job was not to judge but to learn the Western music. Therefore if we would encounter a piece which would not impress us, both teacher and students would rather say 'I don't understand this one,' than to say 'This is a bad piece.'... Therefore the accumulation of mediocrity at the Lembach Gallery finally killed my heavy minority complex of Asian composers, and it led me to think that 'I can compose at least as bad as they do.' "[18]

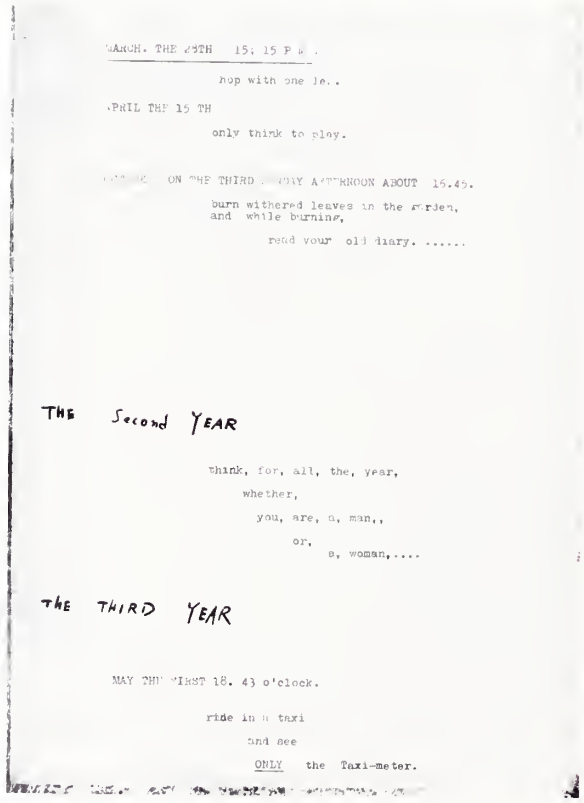
So he became a composer again, realizing through his study of German musical aesthetics that there was no fundamental answer to the question "What is music?" except that music is (most openly) merely a sequence of events in time. He realized too that the artist's role was to oppose accepted social norms and do "abnormal things," and set about destroying hidebound social/musical values: he saw pianos as taboo objects which had to be destroyed, mistreated, disfigured, or just plain abused. He later remarked that he "changed the superficial forms of the piano and the neck-tie of John Cage with various carpenter tools in 1959 & 60,"[19] though it's possible to regard this formal and functional change as both destruction *and* construction: how far is it, for instance, from the pianos he "prepared" in his extraordinary, gargantuan "Exposition of Music—Electronic Television" held in Wuppertal in 1963 (covering them with a vast range of optical, acoustical, and other objects, attaching devices to their keys which operated lights, shoes, hot-air ventilators, etc.), how far from this to the cello as recycled by means of video in his Moorman collaborations such as *TV Bra for Living Sculpture*, *TV Bed*, and *TV Cello*, which Moorman described as "the first real innovation in cello design since 1600"?[20] (One can't push the comparison too far, however, since the cello has never been destroyed or damaged in these pieces as pianos were damaged in *Hommage à John Cage* and the violin destroyed in *One for Violin Solo* in 1962.)

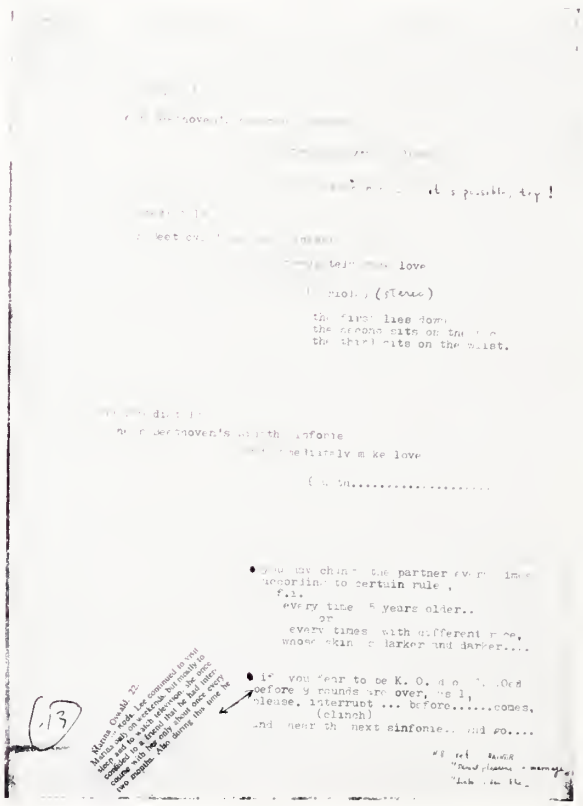
Like many of the other Fluxus composers, but in a more deliberate, evolved way, Paik introduced another series of classical music artifacts into his performances, namely, the music itself, either extracted on tape or played live. Beethoven's *Moonlight Sonata* was a particular favorite of Paik's: it formed the basis of *Sonata quasi una fantasia* (in which he alternately played and stripped) and was used again as the soundtrack for his TV *Electronic Opera No. 1* in 1969. Similarly Saint-Saëns' *The Swan* was an obvious choice for his cello-based pieces, the sexual obsessions of which were present in his works of the early sixties: one of the very first Paik-Moorman works, *Cello Sonata No. 1 for Adults Only* (1965), is none other than the *Sonata quasi una fantasia* with a more formal structure, Bach replacing Beethoven and Moorman replacing Paik; while *Serenade for Alison* (Knowles) was described by her husband, Dick Higgins, as a "melodramatic striptease for amateurs only"[21] and the *Symphony No. 5* contains the following instructions: in the 10003rd year of the performance the (obviously male) player is to "pick up your old impotent penis with your finger and play the first piece of Czerny—etude (30) with this penis, on keyboard (alone, or in a public concert....To a very beautiful girl,/please, hold the bow/of the violincello/in your beautiful vagina,/and play an attractive music/on the violincello/with *this* beautiful bow in a public concert/(preferable Saint-Saens' death of swan)."

Excerpts from *Symphony No. 5*, 1965. Original score, dedicated to C. Caspari. Collection of the artist, New York.









from JANUARY THE SECOND 12. 01'. 10".

till JANUARY THE THIRD 12 o'clock 1 minute 10 seconds
055 micro second.

play all day long the fortessimo music(BuCH! BUCH! BUCH!)
without interruption, without eating, sleeping, drinking!!!

JANUARY THE THIRD 14. 66--- 21. 00'00"o'clock

read Baudelaire's complete work for seven hours
sitting on the " prepared " W.C. like this genius.

or,
begin to read inW.C.
"Karamazov's brother"
(Jo.tojewskij)
and don't come out
till you read it out!!

Herr
Peter [illegible]
(Bundesrepublik
Deutschland)

KUNST KOMMT von Können, nicht
vom Müssen selbst wenn man se
oul die Toilette verlegt Meditation
nennt es die einen eine Geschmacks-
losigkeit die anderen

100TH YEAR ANNIVERSARY !

Make honey moon trip to the SPACE, AND
Try to make love in the weightless situation,
and investigate, which position of all 48 positions
of sexual intercourse is the most suitable one in the

" NO-GRAVITY- COITUS".

(Imagine, how it is difficult).

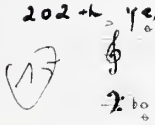
133 th YEAR.

Play the Grosse-Fuga (OP 133) of L.v. BEETHOVEN

first violin part on the globe
second violin part on the moon.
the viola part on the Venus..
the Cello part on the Mars...

commencing exactely on the first of July
12' o'clock 10 minutes high noon..
(Greenwich mean time of the globe)

202 th YEAR



(17)

in the year of 2111 A.D. (or 148 A.K. after Kennedy)
all the palnets celebrate the 200th birthday of Mr. John.

" Who was Mr. Arnold Schoenberg ? "
" He is the teacher of John Cage's grand.

Schoenberg taught John Cage,
as Clementi taught L.v. BEETHOVEN."

(excerpt from the Venus Times 111 A.D.)

The Kosmos museum of Venus ofter bought "three piano interval"
of C.J.Park for 3 million dollars.

(transport cost from Bundesrepublik Deutschland to the Venus
[illegible] million dollars.

(excerpt from the Mars times 2111 A.D)

2359 th Year [illegible] th day [illegible] o'clock

write a funeral march for your
friend grand grand/grand son.

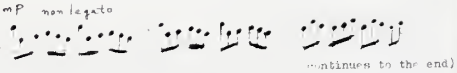
9999,99 th year on a bright October Sunday,

[illegible] at the gothic tower,
[illegible] in white clouds,
[illegible] drifting around.....

10003 th year

play [illegible] old innotent genie with your finger,
and [illegible] the first piece of Czerny-etude (3.)
with this genie, on keyboard (alone , or in
a public concert)

mP non legato



(21)

(continues to the end)

[illegible] on a mid.summer night in a Shakespeare concert.

To a very beautiful girl,
please, hold the bow (see Baron. le Trenet)
of the violincello
in your beautiful vagina,
and play an attractive music
on the violincello
with this beautiful bow in a public
concert.

(preferably Saint Saens'
death of swan)

4289 th year
on the krystal night (November. the 9th).
and/or on the Spaegel Nacht (November the 23th),

522.1 th year

Eat every morning ([illegible]
one black key of piano,
Eat every morning ([illegible]
one white key of piano.

99999999 th year

$10^9 \times 10^{10} \times 30^{31}$ th year

$1000^{10} \times 10^{99} \times 11^{121}$ th year

(22) $\pm\infty < \pm\infty < \pm\infty$

the duration of
for [illegible] 1364 years [illegible] time.

long

(23)

Serenade for Alison, 1962. Original score. Collection of the artist, New York.

SERENADE FOR ALISON

Take off a pair of yellow panties, and put them on the wall.
Take off a pair of white-lace panties, and look at the audience through them.
Take off a pair of red panties, and put them in the vest pocket of a gentleman
Take off a pair of light-blue panties, and wipe the sweat off the forehead of an old gentle
Take off a pair of violet panties, and pull them over the head of a snob.
Take off a pair of nylon panties, and stuff them in the mouth of a music critic.
Take off a pair of black-lace panties, and stuff them in the mouth of the second music cri
Take off a pair of blood-stained panties, and stuff them in the mouth of the worst music
Take off a pair of green panties, and make an omelette-surprise with them.

(continue)

If possible, show them that you have no more panties on.

Nam June Paik

panties: in German = "Unterhose"
in French = "sous-vêtements"

Sonatine for Radio, 1963. Original score. Collection of the artist, New York.

Sonatine foe Radio

Radio M.C. read and broad cast following commands to radio listner . (one instruction each 10-20 seconds)

1) Put out the light o f your room.

slap the left cheeek of your wife,.
hear this radio very loudly
hera this radio very softly
put in the the light of your room and wake up your chirderen.
fina a commercials just now on the air and dont buty this product foerver.
puv on and off ths radio 5 times.
turn the radio to DRadio Moscow, hear 5 minutes and come back to this radio setatiob
sing youer national Anthem very loudly ,,, weeping.
destroy this radio set and continue to hear with xax another set.

radio station transjmit following things,.

tha xxx radio program of 1931 A D same date/
radio program of ;32; same date.
recording of War news in 1941. Dec 7th
pull.out a vacume tube fromthis radio set and put it back afare

after one minute.
saying Electronicxs ueber alles

thsi s radio satations transmit the call sign and cycle announcement of radio peiking, radio hanoi, radio cologne, radio congo, radio madagascar.

narrator say 5 times
please, say 5 times : Fluxus for G O P

telephine to your telephone number.
cut of f three pieces of your armpit shairs and
burn the first piece, tasye the second one, donate the third to Fluxus.
Go to th e W C , splush the water theree times, aspitting and come again. fill a cup with th e water from toilet basin

Hang your self jst for 30 seconds, or hang a doll, which youh had for long time.
dont breath fo 53 seconds,
read today's newspaper and find out.
3 errors, 5 mistakes 7 injustice, 12 meaningless things, 14 trvial things, 16 fakes, 21 banal things, and2 evils, 2 sins, commited by this paper in one day.
bow to this radio set, which is bringing my voice to you.
telephine immediately to your mayor.
telephone to this radio statin saying thtat it was tethe sebest program you heard in your life.
Kiss your left neighboutre, kick your right neighbour and change the your right sock to your left sock.
Put the clock of your room.

Paik's collaboration with Alison Knowles was more limited and less technologically evolved than that with Moorman. Yet *Serenade for Alison* is not only an early example of the striptease theme, but also one of a number of scores-as-lists (minimal/repetitive music) that Paik composed around 1962. *Serenade* has the performer taking off a number of different colored pairs of panties and performing actions with them. (As a former music critic with no great fondness for the profession or its current practitioners, I could not but fail to be attracted to the eighth operation: "Take off a pair of blood-stained panties, and stuff them in the mouth of the worst music critic.")[22] Other "list scores" have ten young men successively poking their penises through a hole in a large white sheet of paper (*Young Penis Symphony* with its "expected world premiere about 1984 A.D."[23]—a work immortalized in George Brecht's own *Symphony No. 1* with its sole instruction: "Through a hole").[24] In *Gala Music for John Cage's 50th Birthday*, Cage (one assumes) is instructed to sleep with different (female) film stars and members of international royalty on successive nights, while in the Wuppertal "Exposition" Alison Knowles realized Paik's "In January, stain the American flag with your own monthly blood. In February, stain the Burmese flag with your own monthly blood," etc., etc.[25]

. . English by Bryant . .

CHRONICLE OF A BEAUTIFUL PAINTRESS
(dedicated to Alison Knowles)

In January, stain the American flag with your own monthly blood.
In February, stain the Burmese flag with your own monthly blood.
In March, stain the Chinese flag with your own monthly blood.
In April, stain the Ethiopian flag with your own monthly blood.
In May, stain the French flag with your own monthly blood.
In June, stain the German flag with your own monthly blood.
In July, stain the Hungarian flag with your own monthly blood.
In August, stain the Irish flag with your own monthly blood.
In September, stain the Jamaican flag with your own monthly blood.
In October, stain the Congolese flag with your own monthly blood.
In November, stain the Mongolian flag with your own monthly blood
In December, stain the Russian flag with your own monthly blood.

In an irregular month, stain the Ugandese or the Kathangese or the Yugoslavian or the United Arab Republic flag with your own monthly blood.

(continue)

Afterwards, expose them and yourself in a beautiful gallery,

Nam June Paik

Alison Knowles

Chronicle of a Beautiful Paintress, 1962. Original score. Collection of the artist, New York.

But Paik warned against too much emphasis being placed on the What of music: he was tired of "renewing the form of music, whether serial or aleatoric, graphic or five lines, instrumental or bel canto, screaming or action, tape or live." (This is not quite accurate since he expressed his pride in a

letter to Cage in never having composed *any* graphically notated scores.) Becoming preoccupied with the Where/For Whom/How, he started exploring the question of moving sounds around, or allowing the audience to move around static or mobile sounds, or allowing them to produce sounds with specially designed installations. Paik characterized the "Exposition" as a situation wherein "the sounds sit, the audience plays or attacks them," and his own action music as the "the sounds, etc., move, the audience is attacked by me."

The *Sinfonie for 20 Rooms* ("the sounds, etc., move, the audience move also"),[26] first sketched in the spring of 1961 in Cologne, was perhaps a model for the "Exposition" (the enormous, ambitious scale of which set Paik apart not only from other Fluxus composers but from *all* composers at that time). But it can also be viewed as a genuine symphony in its all-inclusiveness and formal/spatial organization. It is also a symphony in the etymological sense of "many things sounding together," though this could not be the reason why Paik generally adopted the term symphony, since his *First* and *Fifth* deal with individual sounds or sound events heard in succession—or, most probably, not heard at all, apart from the possible rustling of the paper sheet in the *Young Penis Symphony*. The *Fifth* belongs to that category that Paik elsewhere referred to as "Music—/for the mind/by the mind/of the mind."[27] The *Sixth* (completed and actually performed in 1980) also presents individual sounds in sequence, as each string player plays a single note (occasionally two), and then passes the only bow used in the work to the next player, who plays his note (or notes), and then passes the bow to the next player, who ... etc. The published score of the *Sinfonie for 20 Rooms*[28] shows each of the sixteen (!) rooms as having its own music/visual/dynamic lighting and occasionally heat/smell character (apart from one room which appears to be empty). Eight of the rooms have one or more tape-replay machines and five invite direct audience participation: one room has a prepared piano to be played; another has natural objects (stones, lumps of wood, etc.) to be kicked around and generally explored and enjoyed for their sound and feel; and one of the three "fortissimo cellars" contains a heavily amplified metal plate on and by means of which the spectators may make sounds. Of the other two fortissimo cellars one seems to be particularly Paikesque: it is lit as brightly as possible, with a "sine-wave torture" tuned to as high a pitch and volume as possible, a stink bomb (vinegar flavor), a very strong wind, and a very hot stove. The fifth audience-participation room is for a "free orchestra made up of bad players" who have 100 whistles, 100 toys, and a number of orchestral instruments at their disposal. Other rooms are filled with live sounds (such as a series of parallel readings of texts by pairs of authors—Montaigne/Pascal, Thoreau/detective stories, etc.); uncut tape recordings (a "playground at a joyful school at Paris Montmartre which Mary Bauermeister mentioned"); and simple or more elaborate tape collages with or without live sounds. The first (pianissimo) room, for example, features running water and a loud clock, while the tape (mezzo-piano) plays, every three minutes, three seconds of fifteen different sounds from mainly non-musical sources—French, Italian, and German TV announcers (among Paik's favorite sounds at the time), voices from TV commercials and quiz shows.

YOUNG PENIS SYMPHONY

..... curtain up .....

the audience sees only a huge piece of white paper stretched across the stage mouth, from the ceiling to the floor and from the left to the right
Behind this paper, on the stage, stand ten young men .....

..... after a while .....

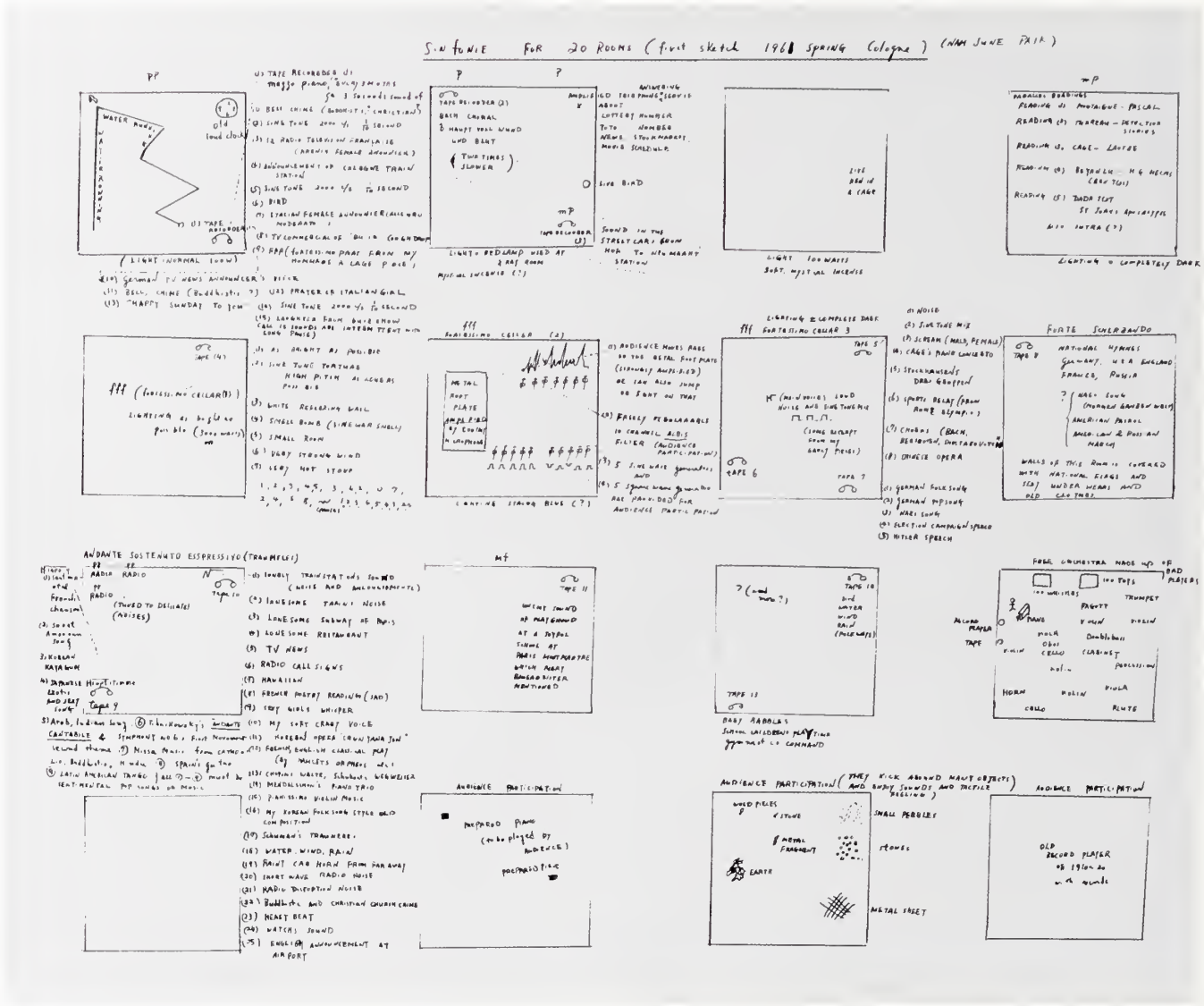
The first sticks his penis out through the paper to the audience ....
The second sticks his penis out through the paper to the audience ....
The third sticks his penis out through the paper to the audience ....
The fourth sticks his penis out through the paper to the audience ....
The fifth sticks his penis ont through the paper to the audience ....
The sixth sticks his penis out through the paper to the audience ....
The seventh sticks his penis out through the paper to the audience ....
The eighth sticks his penis out through the paper to the audience ....
The ninth sticks his penis out through the paper to the audience ....
The tenth sticks his penis ont through the paper to the audience ....

N. J. Paik

Expected world premier about 1984 A. D.
ref. Taiyono Kisetzu: Ishihara

Young Penis Symphony, 1962. Original score. Collection of the artist, New York.

Sinfonie for 20 Rooms, 1961. Original score. Collection of the artist, New York.



By contrast, the "Andante sostenuto espressivo (Träumerei)" room has three sound sources: in the top left corner three radios (pianissimo) are "tuned to delicate noises" and there are two tape machines, one with the "main voice" playing sentimental French, American, Korean, Japanese songs and some Tchaikovsky, and the other replays twenty-five sounds running from a "lonely train station sound (noise and announcement)," through Chopin, Mendelssohn, an early Korean folksong-style composition of Paik's, to distorted radio noise, a heartbeat and the ticking of a watch.

In his 1963 essay "To the 'Symphony for 20 Rooms,'" Paik acknowledged that it was Cage and Stockhausen who pioneered the idea of allowing an audience to perambulate, but he added laconically that "with respect and appreciation I note Cage's and Stockhausen's priority in this respect, although art is often a bastard the parents of which we do not know."[29] Not the least fascinating aspect of Paik's *Sinfonie for 20 Rooms* is the game of who or what is the father to which bastard. If that's your game then one could start with the "forte scherzando" room which presents tape recordings of

national anthems, a Nazi song, "American Patrol" and American and Russian marches. (The Beatles' use of a similar collage in "All You Need Is Love" springs to mind, though Stockhausen's 1968 national anthem-based tape collage *Hymnen* is a more significant heir. The "free orchestra made up of bad players" recalls the British Portsmouth Sinfonia, formed by art students in 1970 and famed for its dedicated but somewhat inadequate performances of the classics and, more recently, rock classics; while the overall concept and layout of many events taking place simultaneously and independently in a large space obviously foreshadows many of the performances of the Scratch Orchestra in England during the early seventies and Stockhausen's multi-roomed *Wandelkonzerte*.)

From such audience-access work Paik moved on to a work such as *Moving Theater No. 1* (1962), where an unsuspecting audience comes across moving sounds unexpectedly in the street. "The beauty of moving theater lies in this 'surprise a priori' because almost all of the audience is uninvited, not knowing what it is, why it is, who is the composer, the player, organizer—or better speaking—organizer, composer, player," Paik has remarked.[30] From there to his "platonic" works was but a short, logical step—to pieces that have no audience, only a printed program; and ultimately to *The music for high tower and without audience*, in which Alison Knowles climbed the Eiffel Tower "and cut her beautiful long hair in the winter wind. No one noticed, no program was printed, no journalist was there. Sorry, Dick Higgins saw it. It is just the unavoidable evil. He is her husband."[31]

Such almost conceptual music contrasts strongly with the "physical music" Paik was also promoting at the same time, such as the *Fluxus Champion Contest* he held in Düsseldorf in February 1963. Here the "longest-pissing-time-recordholder" (F. Trowbridge of the USA with a 59.7 second record) was honored with his national anthem.[32] Paik noted that not only was music deficient in the sexual dimension (unlike literature and the visual arts—though these were deficient in the use of indeterminacy, which was an important feature of the music of the time), but music was also deficient in record breaking, at least where the temporal dimension was concerned. *The Ring* was still the longest work ever written—after eighty-seven years no musical work lasting longer than four days had been composed, even though other records are broken with great frequency. Paik set out to break this feeble record. He analyzed the basic time units used by five significant composers and arranged them according to their respective boxing classifications: "Fly weight composer (HIGGINS) works with seconds. Feather weight composer (WEBERN) works with minutes. Light weight composer (BEETHOVEN) works with ten minutes. Middle weight composer (BACH) works with hours. Light heavy weight composer (WAGNER) works with days. Heavy weight composer (N.J. PAIK) works with days, weeks, YEARS, CENTURIES, Mega - Years...."[33] Hence the *Symphony No. 5* with its two "mottos" at the head of the score: "The eternity-cult is the longest disease of mankind" and "WHEN to be played is equally important as WHAT to be played." Perhaps also a fitting motto for a retrospective!

Notes

1. Nam June Paik, "Expanded Education for the Paper-less Society," *Nam June Paik: Videa 'n' Videology 1959-1973*, exhibition catalogue (Syracuse, N.Y.: Everson Museum of Art, 1974), p. 31. (Since this book lacks numerical pagination, for the reader's convenience page numbers have been assigned, page 1 being the Foreword.)
2. Ibid., p. 33.
3. Ibid.
4. Nam June Paik, interview by Gottfried Michael Koenig, in "Die Fluxus Leute," *Magnum*, 47 (April 1963); reprinted in *Nam June Paik: Werke 1946-1976, Musik—Fluxus—Video*, ed. Wulf Herzogenrath, exhibition catalogue (Cologne: Kölnischer Kunstverein, 1976), p. 51.
5. Karlheinz Stockhausen, *Texte*, vol. 2 (Cologne: DuMont Schauberg, 1964), p. 128.
6. Ibid.

7. Nam June Paik, interview by Gottfried Michael Koenig, in *Nam June Paik: Werke*, p. 51.

8. George Maciunas, "Homage to LaMonte Young," *happening & fluxus*, ed. H. Sohm, exhibition catalogue (Cologne: Kölnischer Kunstverein, 1970), unpaginated.

9. George Maciunas, "12 Piano Compositions for Nam June Paik," *happening & fluxus*.

10. Nam June Paik, letter to Hugh Davies, May 6, 1967, collection of Hugh Davies.

11. Calvin Tomkins, "Profiles: Video Visionary," *The New Yorker*, May 5, 1975, p. 48.

12. Nam June Paik, letter to Wolfgang Steinecke, May 2, 1959, *Nam June Paik: Werke*, p. 39.

13. Nam June Paik, letter to Hugh Davies, May 6, 1967.

14. Nam June Paik, letter to Wolfgang Steinecke, May 2, 1959, *Nam June Paik: Werke*, p. 40.

15. Ibid.

16. Ibid.

17. Tomkins, "Profiles: Video Visionary," p. 48.

18. Nam June Paik, "Erinnerung an Muenchen" (typescript), July 15, 1972, collection of Hugh Davies.

19. Nam June Paik, untitled typescript, November 14, 1967, collection of the artist.

20. Tomkins, "Profiles: Video Visionary," p. 75.

21. Dick Higgins, *Postface*, in *Jefferson's Birthday/Postface* (New York: Something Else Press, 1964), p. 71.

22. Nam June Paik, "Serenade for Alison," *dé-coll/age*, 3 (1962); reprinted in *Nam June Paik: Werke*, p. 50.

23. Nam June Paik, "Young Penis Symphony," *dé-coll/age*, 3 (1962); reprinted in *Nam June Paik: Werke*, p. 47.

24. George Brecht, *Water Yam* (78 cards in slide-out cardboard box) (New York: Fluxus, 1963), unpaginated.

25. Tomas Schmit, "Exposition of Music," *Nam June Paik: Werke*, p. 70.

26. Nam June Paik, "New Ontology of Music," *Postmusic: The Monthly Review of the University for Avant-Garde Hinduism*, ed. N.J. Paik; reprinted in *Videa 'n' Videology*, p. 3.

27. Nam June Paik, "Read Music—'Do It Yourself'—Answers to LaMonte Young"; reprinted in *Nam June Paik: Werke*, p. 104.

28. Nam June Paik, "My Symphonies," *Source/Music of the Avant-Garde*, 2 (1972), p. 75.

29. Nam June Paik, "To the 'Symphony for 20 Rooms,'" in *An Anthology*, ed. LaMonte Young (New York: LaMonte Young and Jackson MacLow, 1963), unpaginated.

30. Nam June Paik, "New Ontology of Music," *Videa 'n' Videology*, p. 3.

31. Ibid.

32. Nam June Paik, "Afterlude to the Exposition of Experimental Television 1963, March, Galerie Parnass," in *V TRE*, 5 (1964); reprinted in *Videa 'n' Videology*, p. 6.

33. Nam June Paik, "New Ontology of Music," *Videa 'n' Videology*, p. 3.

Paik's Video Sculpture

John G. Hanhardt

Nam June Paik's video sculpture includes works which incorporate broadcast images and the actual television set; there are also pieces which, while employing all possibilities of the technology of video imagery, are distinct from broadcast television. This distinction and the permutations Paik creates are integral to our definition of video sculpture. His video sculpture is emblematic of his entire creative output and central to our understanding of his contribution to contemporary art. Basic to this work are the strategies and forms which he carries into his other creative endeavors in performance, musical composition, videotape, and sculpture. Because of the interrelationship between Paik's work in various media there is no linear, diachronic progression from one set of works to another. Rather, within each period of Paik's career there is a cross-fertilization between media: a feature of a particular work will have begun earlier in another art form and will continue through various modifications into other pieces or subsequent reworkings of that project.

The strategies contained in Paik's creative process and the forms which his work have taken originate in his Fluxus art activities. Fluxus, a term invented by the artist George Maciunas, can be defined as a movement against the perceived tyranny of fixed definitions and categorizations of what constitutes art making and its history. The traditional art-historical practice of establishing canons and hierarchies of acceptable high culture was attacked in manifestos, performances, and exhibitions which sought to blur the boundaries between art forms and their audiences. Paik's close association with the Fluxus group began in the late 1950s in West Germany, where he participated in performances with composer Karlheinz Stockhausen and had exhibitions in Rolf Jährling's Galerie Parnass in Wuppertal, and Mary Bauermeister's Atelier in Cologne. After Paik's move to New York City in 1964, he became further associated with George Maciunas and met Charlotte Moorman.

The distinctive features of Paik's art—influenced by Fluxus attitudes—were the active exploration and incorporation of randomness and chance and the appropriation of found objects into his performances and the making of objects. These central aesthetic strategies—of Paik and other Fluxus artists—have their origin in the seminal modernisms of Marcel Duchamp and John Cage. It was the art and writings of both artists which Paik transformed in his movement into performance, composition, sculpture, and video sculpture. Duchamp examined the epistemological basis of the aesthetic object in his ready-mades and created a hermetic, personal, and complex iconography, elaborated as a process of transformation in his major project, *The Large Glass*. Cage's compositions and performances challenged the very premises of Western music by employing found environments of sound, being guided in performance and compositional notation by chance, and altering traditional musical instrumentation. Fluxus artists took up the Duchamp-Cage banner, insisting that the chance transaction between the artist and his material constituted the text of the work of art. From this premise evolved the performances and objects which bear the signs of chance, personal reflection, and ironic commentary on the materiality/immateriality of art. Nam June Paik's unique achievement was to evolve a visionary persona which coalesced with his art. This singular construct, forged in an active appropriation of media and materials, became a Duchampian project of making autobiography the subtext of his art. Thus Paik's work is open and subject to change and modification as he approaches each new installation of a piece guided by both the site of the installation and his rethinking of the project. Accompanying each installation are aphoristic pronouncements, writings, and performances which in their eclectic references to his past and present interests serve to define a distinctive personality and life-style.

In 1963 in an exhibition entitled "Exposition of Music—Electronic Television" at the Galerie Parnass, Paik included prepared televisions—sets whose components had been altered to produce

The original *Distorted TV*, 1963, with distortion of image produced by manipulation of sync pulse. Collection of Dieter Rosenkranz, Wuppertal.

unexpected effects—as part of his performance and installation. It was the first time Paik appropriated television technology and it signaled the beginning of a lifelong effort to deconstruct and demystify television. With sets randomly distributed in all positions throughout the gallery, each television became an instrument, removed from its customary entertainment context, handled and manipulated in a direct and physical way. The exteriors were marked up and cluttered with bottles and other objects, while chairs were scattered about the space. The scanning mechanism in the television was also manipulated, affecting the reception of broadcast images.

Paik's prepared televisions were his first video sculptures. As with the prepared pianos that displayed the residues of use and were radically transformed into sculptural objects, so in the first television sculptures Paik transformed television sets into aesthetic objects in a way that changed our perception of video as an art form.

The transformation of television into a modernist art form came about through Paik's understanding of the social presence and meaning of television. Beginning in the early 1950s, television found its way into virtually every American home as entertainment and as an object that affected the daily habits of the viewer. The viewer's relationship to television was as a passive receiver with virtually no control over what he saw other than to change channels on a homogeneous range of program choices. The viewer was expected to orient himself in front of the set to view stories on a two-dimensional screen which provided an illusion of three-dimensional narrative space. In this way the screen becomes like a mirror whose content is perceived as a representation of reality, a reflection of the real world. But the "real" world was merely the world that mass-media corporations chose to present. And once television gained a permanent place in the home—literally and figuratively—it became a powerful medium whose very pervasiveness rendered it almost invisible: it was taken for granted, and accepted as a commercial commodity. Unlike the film, the other moving-image medium, which is screened in public and theatrical situations, television is a casual viewing experience within the privacy of the home.

To Paik the popular perception of television as only a mass commodity of entertainment, or as simply radio with pictures, was shortsighted, and he set out as an artist to both demystify and change the medium. As he expressed it in his writings, teaching, and, later, videotapes, television represented a new communications technology of enormous potential and signaled the beginning of a postindustrial age where manufacturing, the organization of society, and the making of art would be transformed. Paik viewed the electronic medium of television as a discourse functioning in social, cultural, political, and economic ways. Like the computer and other developments in science, it initiated a change similar in magnitude to the Industrial Revolution of the nineteenth century. His art was to reflect radically on that discourse and create a complex aesthetic text that would reconceive television through an array of formal strategies. The television became the center of Paik's art through which he explored visual, performance, and sculptural ideas.

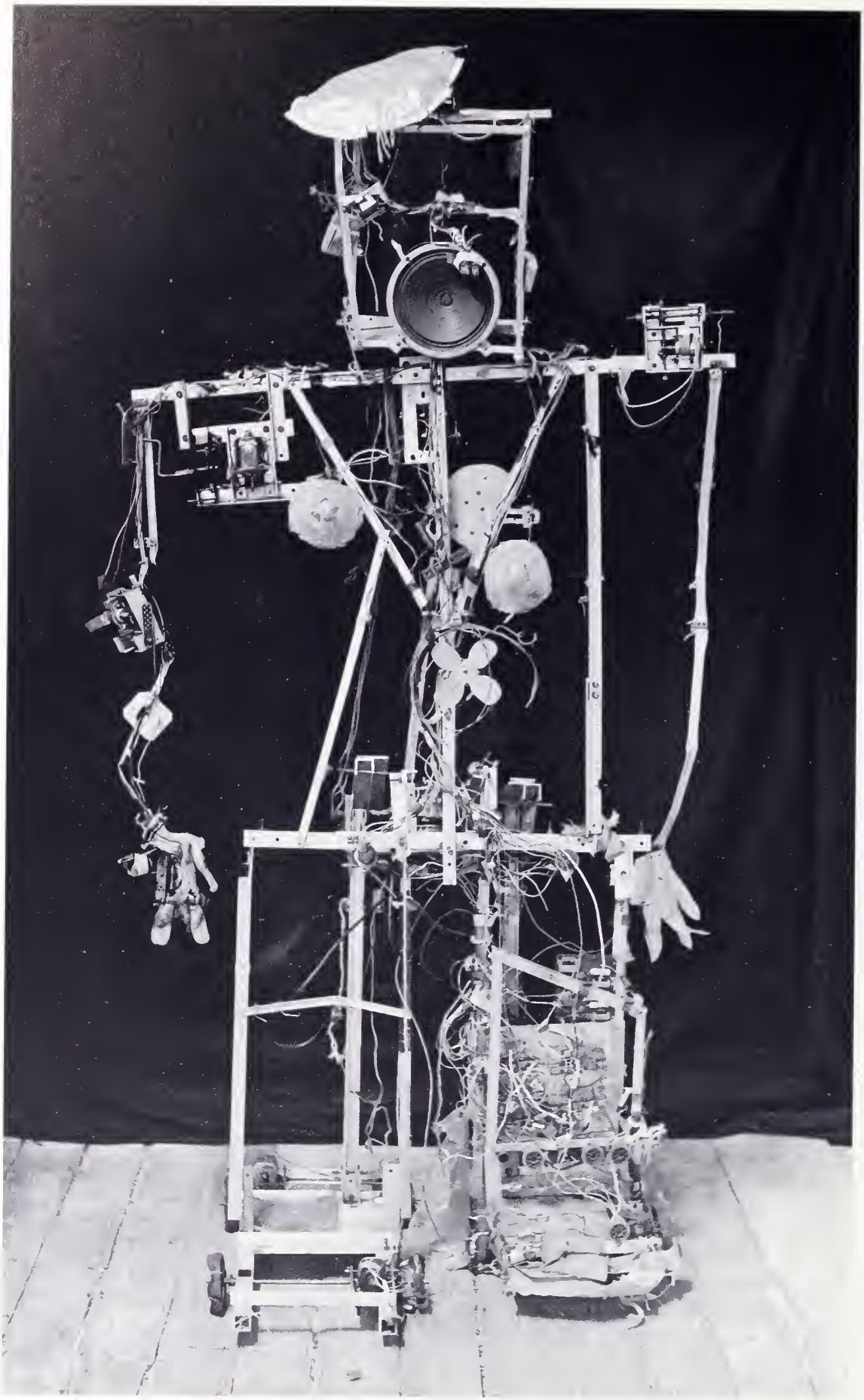
One of the key works Paik developed in 1965—at his exhibition at the New School for Social

Participation TV, 1963–71, which incorporates the *Paik/Abe Video Synthesizer*, installed in Paik's one-man exhibition "Electronic Art III," Galeria Bonino, New York, November 1971. Photo by Peter Moore.

Research—was the *Magnet TV*. A large magnet was placed on the exterior of a television set; as the magnet was moved around, it generated interference with the electronic signal. The result was both the distortion of received images and the creation of abstract patterns of light on the screen's surface.

The means by which the video image was produced and how the viewer related to the television set were pursued further in Paik's *Participation TV*s, originally constructed in 1969 and first exhibited at the Howard Wise Gallery in New York. In these projects the viewer either made sounds into a microphone which created abstract patterns on the screen, or saw himself as a multi-colored shadow through the colorization of a black-and-white live video image. The synthesizer added in the 1971 version at the Galeria Bonino made possible a further articulation of more subtle and complex patterns and relationships of images on the screen: the video synthesizer took a closed-circuit camera view of the spectator and distorted it into abstract patterns. This process is an extension of Paik's Fluxus strategy of breaking down the barrier between the viewer and the artwork by having the sculpture's potential activated by the viewer. The arrangement of the monitors in *Participation TV* is equally important, since it provides each set and its image with a specific site and context.

From the beginning Paik's video sculpture employed either single televisions (*Zen for TV*) or multi-monitor arrangements (*Participation TV*). And whether single or multiple images, the physical placement of the television within the gallery space produced a duality of dimensions: Paik's sculpture became both forms around which one could walk and screens on which images moved and changed. The pieces are explorations of space and time articulated by opening up the previously closed and commercially self-contained, unidimensional medium of television. In this way Paik's television, as a sculptural and expanded medium, was similar in its intentions to his 1964 *Robot K-456*. Fashioned out of an array of spare parts and found objects, the *Robot* took the shape of a person who, with Shuya Abe's remote-control system, was guided through the streets by Paik. Just as Paik fashioned a human shape out of inanimate bits and pieces of metal and wire, so he took television apart and created visual metaphors out of its materials. Metaphor here signifies what Kenneth Burke called "a device for seeing something *in terms* of something else. It brings out the thisness of a that, or the thatness of a this."[1] Paik removes television from its customary setting and transfers it to another one—on the ceiling, amid plants on the floor, or as a cello, a bed, a cross. What Burke, writing in literary and historical terms, refers to as a perspective by in-



Opposite: Robot K-456, 1964. 20-channel radio-controlled robot by Paik in collaboration with Shuya Abe. Private collection, Cologne. Photo by Peter Moore.

congruity, becomes, when applied to Paik's visual art, a way of viewing a medium within a new set of references. "Indeed, the metaphor always has about it precisely this revealing of hitherto unsuspected connectives which we may note in the progressions of a dream. It appeals by exemplifying relationships between objects which our customary rational vocabulary has ignored."[2] Paik's strategies establish new ways of viewing television both as an object and as a medium, in terms of what it is we normally see on television, and how we relate to it.

In 1964, after Paik's move to New York City, he began a collaboration with Charlotte Moorman that was to result in some of his best-known pieces. Moorman had been active in the performance of new music and the interpretation of avant-garde pieces here and abroad. Following her performance of Paik's compositions and their active collaboration in events, he began the process of combining video with performance to create a new form of video sculpture. Paik made four works for Moorman, the *TV Bra for Living Sculpture* (1969), the *TV Cello* (1971), *TV Glasses* (1971), and *TV Bed* (1972). Each of these pieces was to be used by Moorman and incorporated into her performances. Paik described the *TV Bra* as humanizing technology by associating it with a garment that is so intimate and close to the body. An accomplished classical cellist, she characterized *TV Cello* as the first development in the cello in centuries.

The four works can be considered independently as sculptural objects, but they are best viewed when modeled and used by the person they were created for. Each one is made up of televisions of different sizes, stripped of their casings, and refashioned and contextualized in relation to their respective sizes and functions. The title of each, its placement on the performer, and its shape provide a specific reading of the metaphorical extension of video. While the *TV Cello* is being played, the screens carry images of Moorman playing, video collages of other cellists and herself, and live images from the studio or performance area. As she bows across the monitors, Moorman is playing with the form of the sculpture and the video images. Thus the objects and screen images present metaphorical forms—synecdoche, metonymy—and irony which constantly jostle with each other. This process of interpretation is further elaborated in the actual performances, in which Moorman and Paik create a theater around the music, sounds, and transformations of the video input.

The *TV Glasses* contain the idea of vision: they show on their screens what is on the videotape being shot by the camera. The *TV Bra for Living Sculpture* is a play on words, the "living" bra

Charlotte Moorman with *TV Cello*, 1971, and *TV Glasses*, 1971. *TV Cello*, collection of Charlotte Moorman, New York; *TV Glasses*, collection of the artist, New York. Photo by Peter Moore.

TV Cross, 1966–68. Eight monitors on steel frame at Galeria Bonino, New York, 1968. Photo by Peter Moore.

becomes a living sculpture when it is worn by the performer. The images on the screens represent by substitution the garment's function. The *TV Cello* becomes a representation by substitution of the cello, as in the Paik and Moorman performance where Paik performs the role of a cello. The form of the cello is subtly extended by the distribution of the three television monitors—the smallest screen in the middle, the larger ones at the top and bottom, forming the shape of a cello—with the videotape showing the playing of the cello. In these sculptures, televisions with their casings removed and their interiors exposed become the most flexible and at the same time most subtle moving-image medium. Paik's video sculptures are a radical play on time, the real time during which they are worn and performed, and the recorded and synthesized times/images that are shown on the screens.

In the late 1960s, Paik initiated a series of large-scale, multi-monitor video sculptures distributed within an exhibition space and within constructions. One of the earliest of these pieces was exhibited at the Galeria Bonino in 1968 and entitled *TV Cross*. Eight televisions were placed on a metal grid in the shape of a cross and on each of the monitors abstract patterns of lines and light were displayed. The cross, one of the most familiar and most powerful iconographic configurations in Western culture, operates on a level of immediate recognition. The monumentality of scale also arouses symbolic expectations. But Paik subverts these expectations, for his screen images bear no visual or conceptual relation to the cross arrangement of the monitors.

Four major video sculptures, *Fish Flies on Sky* (1975), *Video Fish* (1975), *TV Bed* (1972), and *TV Garden* (1974–78), are large-scale multi-monitor

Fish Flies on Sky, 1975. Video installation. Collection of the artist, New York. Photo by Peter Moore.

Video Fish, 1975. Video installation with aquaria and live fish. Collection of the artist, New York. Another version of this work is in the permanent collection of the Musée d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris. Photos by Peter Moore (detail) and Eric Kroll.

works where the monitors form a shape or are placed in a context that has specific connotations, thus disposing the viewer to receive and interpret the works in specific ways. *TV Garden* places television sets on their backs, inside an enclosure also occupied by plants so arranged that we look down from a raised platform into the garden of green plants, while the television screens look up at us with their colored images like brightly colored flowers. Here the television sets function as organic forms, while the videotapes synthesize diverse images and the way they are customarily perceived. *Fish Flies on Sky* suspends televisions from the ceiling, with their screens facing downward; we view the ensemble by standing up or by lying on cushions on the floor. The televisions juxtapose different videotapes which offer a moving collage of airplanes, dancers, and fish. Here, the placement of the monitors is not affected by the context, such as the plants provided in *TV Garden,* but instead reorients, in a playful manner, our customary viewing position. In both of these works the orientation of the monitors affects the reading of the images and how we interpret them.

The *TV Bed,* created for Charlotte Moorman, is an arrangement of televisions, lying face-up on the floor, in the shape of a bed. The title is particularly important in this piece—it signifies the meaning and function of the work. Here video is treated as a traditional plastic medium being shaped into a representational or functional form. The monitors, covered with a sheet of plexiglass, serve a specific physical function as the viewer is encouraged to lie directly on them. It is a participatory work engaging the viewer in the physicality, the shape and density of the actual television monitors.

Video Fish was originally shown with *Fish Flies on Sky* at the Martha Jackson Gallery. This project provides a coda to the work we are discussing

TV Garden, 1974–78. Video installation with live plants at Musée d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris, 1978. Photo by Friedrich Rosenstiel.

here, as fish tanks, filled with fish, are placed in front of a sequence of monitors on whose screens is playing a videotape of fish. The real environment of the fish placed over the recorded one of the television set causes the monitor to become a fish tank and the fish tank a monitor—an added dimension to the metaphorical strategy implicit in all of these works. The visual quality and colorful playfulnesss of *Video Fish* belie its serious commentary on the nature of video as a representational medium and recording instrument. Here, representation and reality join together as equals.

Two other large-scale video sculptures examine our concepts of time and space. *Moon is the Oldest TV* (1965–76) and *TV Clock* (1963–81) consist of twelve and twenty-four monitors, respectively. In both works, viewed in a darkened space, the image on the screen is minimal and virtually static, and each is perceived as part of a sequence which must be read as a whole. In *Moon is the Oldest TV* each monitor displays a shape formed by the manipulation of the internal mechanism of the television set. The shapes, ranging from a crescent to a full circle, form in sequence the phases of the moon. In *TV Clock*, each monitor is modified so that the television image is compressed into a bar of electronic light. Twelve of the televisions are black and white, twelve are color. Read in sequence, the entire work shows the bar rotating from one static line to another through two twelve-hour rotations. Both pieces in their simplicity provide a conceptual aesthetic that renders each television as a point in time on a physical coordinate of the placement of the sets. These pieces refer back to Paik's early prepared televisions, which altered the insides of the sets to distort the reception of broadcast images. In the later projects, linearity and serial imagery come into play, but without any suggestion of a Minimalist aesthetic, for the televisions are not masked or hidden from view and in their scratched surfaces retain a Fluxus treatment of the television's exterior.

One of the distinctive features of video is the ability to show on a monitor in real time what the camera is recording. Paik employed this technique in many of his pieces, including the *TV Cello*, when it is used in performance; in a number of other video sculptures it is the central strategy. *TV Buddha* (1974) and *TV Chair* (1974) both use single-video monitors and cameras together with an additional sculptural element. In *TV Buddha* a statue of a Buddha faces a monitor on which it "sees" itself; in *TV Chair* a monitor directly under a chair shows what the camera views looking up underneath the chair or through an adjacent window. The Buddha contemplates itself, a self-portrait, which fulfills a meditative stare inward into the self, while the chair provides an image, hidden from view, that plays with the notion of sitting on the world or ignoring what goes on around one. In both cases, Paik's video sculpture explores visual puns and ideas that remind one of Duchamp's playful seriousness.

Two recent large-scale video installations have further expanded Paik's notion of video and sculp-

Moon is the Oldest TV, 1965–76. Video installation at Gallery René Block, New York, February 1976. Collection of the artist, New York. Photos by Peter Moore.

ture. *Imagine There Are More Stars on the Sky Than Chinese on the Earth* (1981) employs a device developed with video technician Andy Mannick to project a color video image, reflected from the television screen, onto the wall. Here Paik projects the video image through a simple mirror device, which makes a subtly moving and modulating circular image on the wall. Projected in a series, this work creates a sequence similar to *Moon is the Oldest TV,* but on the wall's surface. In 1981 Paik

TV Clock, 1963–81. Video installation in Paik's Mercer Street loft, New York. Collection of the artist, New York. Photo by Peter Moore.

TV Buddha, 1974. Video installation with statue. Stedelijk Museum, Amsterdam. Photo by Bruce C. Jones.

TV Chair, 1974. Video installation with chair, by Paik in collaboration with Ray Johnson. Private collection, Paris.

developed with the German laser specialist Horst Baumann a laser video system which projects moving video images onto the gallery walls. The system enables Paik to manipulate the images to any size and yet retain a remarkable definition and clarity. The video fills the gallery as the spectator moves into the images—the gallery space becomes like a gigantic television screen. This most recent development attests to Paik's continuing interest in new technologies and his ability to transform them into a radically new and constantly engaging experience. In the laser video installations, the images are from Paik's videotapes and we see Merce Cunningham and John Cage filling the space of the walls. In the process, the walls dance with Paik's synthesized images and movements as he presents his videotapes in the new medium of laser. Just as Paik anticipated and paved the way for a new artistic medium, so he is here further expanding our conception of video and of sculpture.

Notes

1. Kenneth Burke, "Four Master Tropes," *A Grammar of Motives* (Berkeley and Los Angeles: University of California Pres 1969), p. 503.
2. Kenneth Burke, *Permanence and Change: An Anatomy of Purpose* (Indianapolis: Bobbs-Merrill Co., Inc., 1965), p. 90.

Nam June Paik's Videotapes

David A. Ross

" . . . and *TV Guide* will be as thick as the Manhattan telephone book" (from the introduction to *Global Groove*, 1973)

That line is more than prophetic, it is frightening. What would it mean if *TV Guide* were as thick as the Manhattan telephone book, or to take it one step further, what if *TV Guide were* the Manhattan telephone book?

In the late sixties, the emergence of new television technologies such as cable TV and low-cost video recording seemed to promise not only a future of video abundance, but a potentially revolutionary decentralization and inversion of the virtual monopoly that corporate commercial interests held in relation to the electronic media. Artists were quick to recognize the implications of this potential shift, and while their participation in the "alternate media" movement comprised only a small (though highly visible) part of the overall activism, they did play a significant role in reforming our impression of what television was and what it could be.

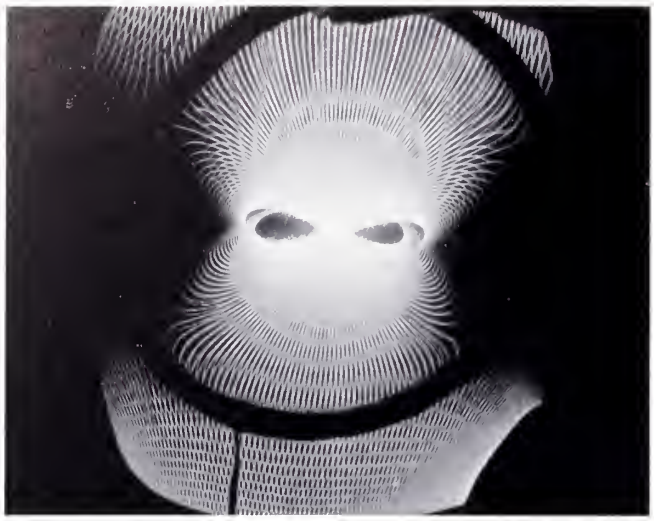
Among the first of the artists who recognized the value and need for this kind of reformation was the Korean-born artist and musician Nam June Paik. Although initially interested in television from the perspective of a composer, he quickly found that the problems of music, performance, and television were closely linked by a shared set of principles. One key principle is that which links Paik to the German playwright Bertolt Brecht: the destructive nature of the one-way, passive delivery systems for electronic media. Much of Paik's TV sculpture and videotape work is directed toward the activation of the TV audience. A related principle underlying Paik's video art can be observed in his attempts to find solutions to a problem taken from the field of information science—the imbalance between information input and output with all of its physiological, political, and social ramifications.[1] As Paik saw it, before the rise of video as an art form, TV technology had been developed to make passive consumers of its audience. Paik wanted to humanize the technology by opening the role of producer to whoever had the need and/or desire to activate their relationship to television.

In 1972, Paik expressed a sentiment that seems to contradict the implied producer populism of his "videology." In a letter to the editors of *Radical Software* he noted: "Currently there is a danger that video becomes like 'poetry,' . . . one guy writes, and only his immediate friends appreciate. . . . I don't know, how many un-edited dull tapes I had to sit through politely. . . . We should be more conscious of the situation that we are in the era of information overload and it means information-retrieval is more tricky than information recording."[2] This realization marks the end of Paik's first period of experimentation with television program production (1965-72), and the beginning of a period in which he produced some of the most amazing single-channel (videotapes for one monitor) television programming ever created.

"I am a poor man from a poor country, so I have to be entertaining all the time," said Paik in numerous interviews in the mid-1970s,[3] but that is not the only reason that he developed his well-known later style. A brief consideration of Paik's early videotapes may provide insight into this complex body of work, and a broader understanding of the artist's use of television as a creative medium.

Paik's involvement in television came out of his work in electronic music, a field in which the availability of a tape recorder was crucial in composing and performing. Paik "played" the television like a musical instrument. Just as in his prepared piano techniques he physically altered the piano to produce unaccustomed sounds, so in his television "sculpture" he mechanically adjusted the circuitry, tubes, condensers, and so forth, to produce unaccustomed images—to distort the "found" imagery or signals. In a way, Paik's entire video career can be seen as a highly persistent attempt to get deeper and deeper into the core of the apparatus (technically, ideologically, spiritually). At this point, his work was a clear indicator

Distorted television image with Paik's original *Demagnetizer*, from the exhibition "Electronic Art," Galeria Bonino, New York, November 1965. Photo by Peter Moore.

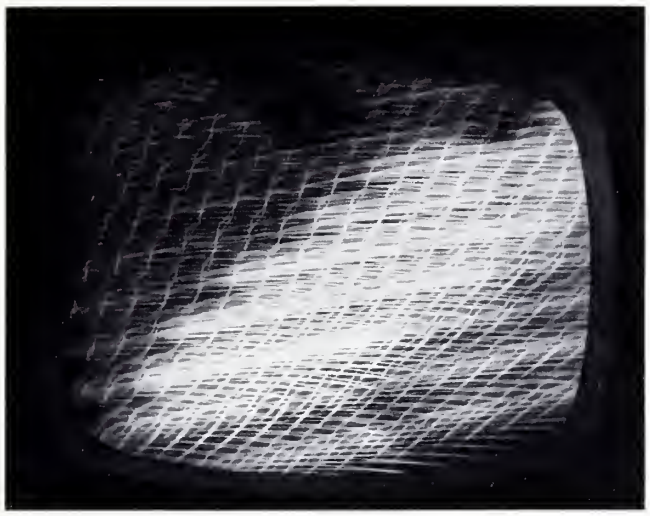


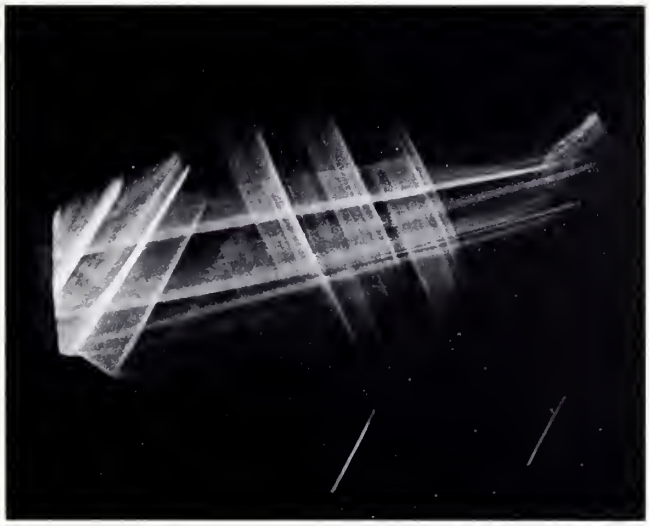
of the place artists had had in the development of television's internal grammar as well as its public image.

But before 1965—before the development of the portable video camera and recorder—there was no practical way for Paik to record his television works. His first move into the core of television came in the now mythic exhibition "Electronic TV," held at the Café à Go-Go in 1965. In October of that year, Sony had introduced the first of its portable consumer-grade video recorders to the American market. Hearing about the arrival of the first shipment in New York, Paik rushed uptown to the Liberty Music Shop and plunked down the remainder of the grant money that had been just barely supporting him in the U.S. since his arrival from Europe. His cab ride downtown was held up in a traffic jam, and upon investigation Paik learned that the cause of the jam was the motorcade bearing Pope Paul VI on his visit to New York. Paik made a brief tape of the passing parade, and showed it that evening at the café amid a flurry of proclamations including the now classic line: "As collage technic replaced oil-paint, the cathode ray tube will replace the canvass."[4] Attending those first shows were John Cage, Merce Cunningham and a few well-placed foundation people. The word was out, Paik had found a crack in a wall, and was signaling the start of television's first popular revolt. An artist had, quite simply, appropriated the tools of television production for purely aesthetic ends. Nevertheless, though Paik's video sculpture, performances, and writing of that period were extremely influential, his actual programmatic contribution to media activist causes was minimal—his videotape work was personal, experimental, and rarely exhibited.

Unlike most media activists of the late sixties and early seventies, Paik's own brand of Fluxus activity—"neo-Dada" (in Beuys' words)—was aimed at the development of a new ontology of music by exploring and expanding music's *visual* potential. Paik, in a 1972 letter to John Cage, noted: "I always think that my past 14 years is nothing but an extension of one memorable evening at Darmstadt '58."[5] What Paik told Cage was that his video work was, in effect, an extension of his notorious Fluxus concert/performance works of the late fifties and early sixties which culminated with his well-known *Étude for Pianoforte*, where he introduced the notion of physical danger into a piano work: the performance ended in an assault of audience members John Cage and David Tudor. The assault was not made out of antagonism; rather, it was a gesture designed to involve the otherwise passive audience—of which Cage and Tudor were members. But the reference to Darmstadt in Paik's 1972 letter also recalls an earlier work, *Poly-hetero-phony*, a musical collage in which he introduced into his own work the notions of randomness and indeterminacy and the intermingling of Eastern and Western thought. This form of intellectual and spiritual entanglement, culled from Cage and the lessons of the Dadaists, has provided the matrix for Paik's videotape work. Within this matrix he has been able to address a range of concerns that surface and resurface, including the paradoxes of time perceived and time understood from both the linear Western perspective and the non-linear Eastern one, the hegemony of European academicism in art and music, and of course the role of the revolution in communications and control (cybernetics) in the transformation of global consciousness.

"Double-yoke experiments" from *Distorted TVs*, 1965, from the exhibition "Electronic Art," Galeria Bonino, New York, November 1965. Photos by Peter Moore.





Present in Paik's early videotape works are many of the elements that, after 1972, would form his distinctive style. But what remains clear is that the early works reflect the same anger and frustrations at audience passivity that surfaced in the *Étude for Pianoforte*, but now focused upon the technology and ideology of television.

In *Variations on Johnny Carson vs. Charlotte Moorman* (1966), Paik produced his first videotape equivalent to his prepared television sets. The content of the tape, though wonderful and hilarious in its own right as a time-capsule piece in which Johnny does a series of double-takes at the "wacky" avant-garde, is standard Carson fare. Paik taped the show off the monitor screen and then placed a live wire across the reel of recorded material. The live wire acted as an electromagnet, erasing the recording directly beneath the wire, so that what appears when the tape is replayed is the Carson-Moorman interview with a brief erasure at first every four seconds, but with increasing frequency as the tape nears the core of the reel. We are confronted with a work in which the artist literally reached into the program (albeit after the fact and in the privacy of his studio) and marked his presence, forcing a recognition that something had changed, that the order had been tampered with.

A different work from the same period, *Variations on George Ball on Meet the Press* (1967) can be seen as another exercise of literally inserting the artist's hand into the television process. An off-screen tape of former Under-Secretary of State George Ball (who had recently resigned his Johnson Administration post, ostensibly in moral opposition to the war in Vietnam) is re-recorded in a mechanical-transfer process which allowed Paik to manipulate the take-up reel by hand, at irregular intervals. By controlling the tape speed in this way, Paik produced not only pictorial distortions, but also broke the real-time fidelity of video recording, demonstrating how very illusory the concept of "real time" is on videotape. The work can also be read on a political level: Paik's choice of Ball as the subject of the work underscores the way in which normal media coverage distorts and manipulates its audience and its subject. Paik had

learned that the media's emphasis on the moral grounds for Ball's resignation was misdirected—Ball had in fact resigned because he felt that the war effort was not cost effective. This was the same year, after all, in which Marshall McLuhan's theories were first reaching the mass audience, creating a climate for the questioning of basic assumptions about mass media. It was also the same year in which Paik created *McLuhan Caged,* an electromechanical distortion of McLuhan's videotaped face in the landmark Museum of Modern Art exhibition "The Machine."

The next period in this early stage of Paik's video career saw both the development of his instrument, the video synthesizer (a device which mixed distorted live-camera signals with pure electronic signals[6]), and the building of his productive relationship with public television. In 1968 Fred Barzyk, the pioneering producer at WGBH-TV, Boston, invited Paik, along with a group of visual artists—among them Alan Kaprow, Aldo Tambellini, and James Seawright—and others, to participate in a project underwritten by the short-lived Public Broadcasting Laboratory. Paik's segment, *Electronic Opera No. 1,* in *The Medium is the Medium* was his first broadcast piece. A video collage, it consisted of a series of short bits including (appropriately for the time) Nixon's distorted face juxtaposed with a psychedelic nude go-go dancer, electronically generated Lissajous figures and, finally, Paik's call for interactive two-way television. "This is participation TV," says the voice-over as a particularly beautiful segment proceeds visually; "please follow instructions." Paik's voice then directs the viewer to "close your eyes," and then, after five seconds, to "three-quarter open your eyes," and so on. He ends the piece by instructing his audience to turn off their sets. The piece demands to be viewed by offering a fast-paced mix of nudity, low comedy, and electronic imagery, and then literally "demands" to be viewed partially and finally not viewed at all. The work functions as more than just satire, since it leaves the viewer with the question of who actually is in control: what is the basis of the decision to become a passive receiver of TV—or of art, for that matter?

After the success of *The Medium is the Medium,* Paik convinced WGBH to build the first model of his video synthesizer, the concept of which was based upon his experience with electronic music as well as his growing understanding that the kind of time an artist needs to produce work is not available within the extraordinarily costly allotments of studio and engineering time an artist can expect from even the most generous producer.

Paik described the frustration in an article for the second issue of *Radical Software*: "(I use technology in order to hate it more properly).... In the heated atmosphere of the TV-control room, I yearn for the solitude of a Franz Schubert, humming a new song in the unheated attics of Vienna.... Ironically a huge machine (WGBH, Boston) helped me to create my anti-machine machine."[7]

Around the same time, Paik agreed to help develop the Video Department for the newly opened California Institute of the Arts (building with his collaborator Shuya Abe a synthesizer for them as well), agreed to build a Paik-Abe synthesizer for WNET-TV in New York, and built one for the Experimental Television Center in Binghamton. With the field well sown with instruments, Paik, and a growing band of students and followers, began to learn to play with the new tool.

Paik, unlike his followers (and fellow inventors), immediately made his instrument available to the public, in exhibitions at the Galeria Bonino and elsewhere. More important, though a strong advocate of electronic imagery, Paik never lost sight of the fact that his collage format—the juxtaposition or layering of images, viewpoints, and spaces—was essential to avoid the production of what he termed "vuzak." However, his own production attitudes notwithstanding, Paik described the synthesizer in hyperbolic yet poetic style: it would

> enable us to shape the TV screen canvas
> as precisely as Leonardo
> as freely as Picasso
> as colorfully as Renoire
> as profoundly as Mondrian
> as violently as Pollock and
> as lyrically as Jasper Johns.

Charlotte Moorman wearing the *Chroma-Key Bra* at WNET-TV/ Channel 13, New York, May 27, 1971. Photo by Peter Moore.

Paik even went so far as to say that the synthesizer could create a TV-tranquilizer, which he described as "an avant garde artwork in its own right."[8]

In fact, the Paik-Abe synthesizer is by contemporary standards a relatively crude analog device, lacking the computers and digital controls most broadcast industry special-effects generators use today to produce a far more extraordinary range of optical effects. What Paik's analog synthesizer represented, however, was the fact that artists could take that next step into the core of television by reinventing the tools of production to fit their own needs. This, and the fact that it made possible the production of non-representational television imagery, must rank Paik and Abe's device as one of the most significant works of sculpture of the last twenty years. (As in Paik's earlier television sculpture, the synthesizer is seen in the same space as the images it produces, so that the instrument becomes part of the visual experience of the piece.)

Paik's next WGBH project was a four-hour "live" broadcast, *Video Commune* (1970), in which he, along with WGBH staff and people from off the street, manipulated the synthesizer to a rock-and-roll soundtrack creating, to quote Paik, not "cybernated art . . . but art for cybernated life."[9]

Later that year, Paik was asked to participate in a TV program featuring video artists working in collab-

oration with the Boston Symphony Orchestra. In his prerecorded segment for this special broadcast, Paik illustrated the third movement of Beethoven's *Fourth Piano Concerto* by subjecting the score to a full-scale broadside attack, with tongue in cheek, of course. Mixed into a swirling montage of video-synthesizer imagery, electronic distortions and colorized film, we see a bust of Beethoven, as familiar as the Beethoven passage itself, transformed by colorizing, twisted by the synthesizer, and finally slapped back and forth by a hand that enters the frame ostensibly to slap some sense into Beethoven (or perhaps the audience). What is the sound of one hand slapping Beethoven, one wonders, as a (toy) piano burns to the final strains of the piece.

In the sense that it again represents Paik's Fluxus rejection of the hegemony of European art, and his penchant for low comedy with serious overtones, the BSO piece set the tone for most of the videotapes that he would produce in the seventies. With the exception of the *Tribute to John Cage*, the BSO piece was also Paik's last at WGBH, as he received an invitation to participate in WNET's newly formed TV Lab in New York.

Paik's first tapes produced at WNET were experiments in which, among other things, he tried to develop a video equivalent to his profound sculptural innovation, the *TV Bra for Living Sculpture* (1969), worn by none other than his indefatigable performer and collaborator, Charlotte Moorman. In these experiments, Paik tried to replace the actual televisions in the *TV Bra* with superimposed, chroma-keyed images. The sculptural notion of the *TV Bra*, and its video counterpart, both serves as a metaphor about the place of TV in our culture and provides a radically new context in which to consider TV.

These performances (with the working title *TV Experiments*) were never aired, but they did find their way into many future Paik productions. As a matter of fact, this element of Paik's style must be given proper notice. Paik's collage style, as it evolved, is closer to a video compost, with no old work ever discarded, and nearly every bit or routine resurfacing to give the viewer the comfortable feeling that this seemingly foreign material is somehow familiar. There is also something here that relates again to Paik's preoccupation with time, for as the artist sees it, video not only confers immortality upon its subjects, but is itself the essence of immortality. "Once on videotape," as Paik has been known to say, "you are not allowed to die."

The Selling of New York was a series of short, emblematic segments that Paik produced for insertion into the late-night schedule of WNET-TV. This highly entertaining sequence of sketches comprised a veiled critique of the disparity between the marketing of New York as a media center and idea factory and the reality of the lives lived by New Yorkers themselves. The media-hypester, played by Russell Connor, drones on in a monologue, citing New York's relative number of television homes as compared to Missoula, Montana, and other thrilling facts and figures. In contrast, "real" people are seen trying to ignore the ubiquitous Connor monologue, which seems to be playing on TV sets everywhere. In one of the highlights, Connor (representing the unrelenting TV presence) carries on about the statistical reduction in crime while a thief unplugs and steals the set on which the show is playing. Into this group of Ernie Kovacs-inspired blackout routines Paik inserted Japanese television commercials for Pepsi and a Tokyo fashion concern, both of which appropriate "Americanisms" into the fabric of their selling style. The point about New York's selling is well made. Paik once remarked that the earliest childhood dream image he could recall was the face of Shirley Temple, which had been widely marketed as the image of America when Paik was growing up in Korea. Current media critics allied to the UNESCO New World Information Order, for example, note with anger that the flow of information is decidedly one-way—from the industrial world to the media-subjugated developing world. *The Selling of New York* makes this point in the understated way in which all of Paik's political philosophy is delivered.[10]

But for all the pointed humor of *The Selling of New York*, the fractured nature of the work's presentation did not really provide Paik with the forum or form he needed. His first real opportunity came in his

production *Global Groove* (1973).* Not only did *Global Groove* allow him to create a vehicle for the short bits he had produced, but it also allowed him to expand the public audience for video art while acknowledging the contributions of his friends and colleagues. This work set the benchmark for a generation of aspiring video artists in its state-of-the-art mix of entertainment values with a rigorous adherence to Paik's own aesthetic.

Global Groove is many things. It is, for example, the model program guide for the time when *TV Guide* will not only be "as thick as the Manhattan telephone book," but—with everyone becoming a TV producer—will *be* the Manhattan telephone book. Developed from the 1965 essay in which he predicted a twenty-four-hour schedule for his "Utopian Laser TV Station," *Global Groove* features Charlotte Moorman playing the electronic video cello, Allen Ginsberg chanting in glorious synthesized color, Mitch Ryder and the Detroit Wheels' "Devil with a Blue Dress On," music by Karlheinz Stockhausen, John Cage providing anecdotal relief, films by Robert Breer and Jud Yalkut, and an assortment of recycled bits from earlier experiments and programs. It is a prime example of Paik's use of three distinct segment-types to achieve a balance, a balance Paik describes as one between three corresponding experience levels that constitute stable human life. Normal wakefulness is represented by real time—representational imagery—while sleep and the dream state are represented by less rational constructions often involving compressed or extended temporal rhythms. These two states, which account for the majority of the work/life-cycle, are supplemented by the third state, the heightened levels of consciousness associated with all forms of ecstasy, induced physically, chemically, spiritually or however. These segments are generally the hyperkinetic, synthesized and colorized bits that seem to emerge from the other two types of segments in seemingly random patterns. This fast-paced, densely edited work was Paik's first use of state-of-the-art editing techniques, and represents a real milestone in the tempering of technology by precise aesthetic purpose. "I make technology look ridiculous," Paik has said, but in this work the artist revels in the spirit of the new technologies in a way which belies his oft-stated belief.

In a 1975 interview with *New Yorker* critic Calvin Tomkins, Paik stated that he "has no scruples," and as such recognizes the need to be entertaining all the time. But Paik's next comment reveals his true ambivalence about television entertainment: he noted that he would rather make boring programs because television is already so filled with interesting fare; that he would rather corrupt himself than repeat his earlier "sublime" minimal works.[11] It becomes evident that Paik relishes the contradictions inherent in the very idea of the interface of an uncompromised aesthetic and politic within a context of total compromise that *is* broadcast TV. But it also appears that there exists some level of discomfort in Paik's reconciliation of his videotape work with his fully uncompromised performance, installation, and written works.

This conflict and its complementary resolve were never more evident than in his tour-de-force appearance on the now defunct but then highly rated Tom Snyder show *Tomorrow* in 1975. Paik's segment on the show (a special on video art in typical Snyder style)[12] was a live remote from Paik's Mercer Street loft. In his performance, he demonstrated that the philosophical context of commercial television was no longer a barrier to his control of or his approach to the medium. Though the content of Paik's performance/demonstration was not all that different from a standard TV visit to the home of a celebrity (Jackie Kennedy at the White House comes to mind), Paik managed to turn the event into an outrageous Fluxus performance. Rather than let Snyder obtain or retain control, Paik immediately began asking the questions of Snyder, turning him into an unwitting subject. He asked his "host" whether TV was an entertainment or a communication medium, and after praising Snyder for the sincerity of his response ("information"), he began to read from a book (Don Luce and John Sommer, *Vietnam: The Unheard Voices*, 1969) in

*Images from *Global Groove* and other major videotapes are reproduced in color following page 111.

which the preface states that the American failures in Vietnam were essentially the result of failures of communication and understanding. Paik then introduced the *TV Buddha,* and quickly moved to the *TV Chair,* in which the television screen is given the analogous place of a toilet bowl receptacle. On the set was Snyder's face (prerecorded by Paik off the air). Paik sat down on top of the chair while the "live" Snyder squirmed uncomfortably with slow-dawning recognition of the symbolism of Paik's interactive performance. A flustered Snyder tried to end the segment, but Paik kept control of the conversation by insisting upon introducing Shigeko Kubota and her work, using the network stage for an appropriate plug for her career, not unlike Charo plugging her next Vegas appearance.

Although the *Tomorrow* show sequence had no distribution as a tape, it has all the features of a Paik work of the period, from Ginsberg chanting to Charlotte Moorman in TV cello space; it is in some ways the most revealing example of the interaction of Paik's style with the world of "real TV," a style that turns the context of television into a self-defeating proposition.

In 1973, Paik had finished his hour-long *A Tribute to John Cage,* an engrossing study of the strongest single influence on Paik and a true homage to Cage's unique genius. Included in the tape is a wonderful monologue about Cage by David Tudor (explaining how Cage taught him to use his stutter as a sound no better or worse than any other), a series of anecdotes by Cage (some of which had been included in *Global Groove,* of course) taken primarily from Cage's compilation *Silence,* and a performance of *4'33"* staged for the camera by Cage in Harvard Square.

But the homage to Cage had left a very important influence in Paik's ongoing career unacknowledged. And so he and Shigeko Kubota set out to produce a collaborative work with Merce Cunningham (and his video collaborator Charles Atlas) which would address both Paik's debt to the great choreographer and their collective debt to Marcel Duchamp. The 1978 work, *Merce by Merce by Paik,* is probably one of Paik's most underrated, but should be seen as one of his most direct and profound.

The tape consists of two distinct parts, the first being a suite of short dance/video pieces produced by Cunningham and Atlas. What quickly emerges is the notion that time is the subject of this work, time as experienced by the dancer in action, and the relative nature of time as the malleable component of video art. In the ending of the Cunningham-Atlas segment, we hear an off-screen woman's voice ask Cunningham, "Can art kill time or occupy it?" "No," answers Cunningham's voice as his image dances in the sky on screen, "it is the other way around."

Paik and Kubota's half of the tape begins at this point. Their work, subtitled *Merce and Marcel,* maps the territory opened initially for artists by Duchamp's profound philosophical and spiritual insights into the nature of art; insights opened for dance by Cunningham's deep understanding of that nature.

Following the essentially unanswered question that ends the first part of the tape, Paik questions the relationship of dance to time, and asks, "Can artists reverse time?" Perhaps more significantly, can the artist, in the documentary process, defeat the implications of time's relentless progress? As Paik wrote to Ira Schneider and Beryl Korot, "Paul Valery or so said that there are only two poles in poetry ... (abstract and semantic).... Do you think, that we ... found one more poles ... and with all new manipulative possibility in the time-parameter of video tape ... did we find a new pole in TIME besides the one way flow of time?"[13]

The work proceeds with a segment of a rare television interview with Duchamp by Russell Connor, edited in steps so that a Duchamp statement is repeated in rapid succession with a slight progression in each repeat. Time, in this instance, is not completely reversible, but moves forward in a staggered, talking two-step. Later in the tape, Connor is seen interviewing Cunningham in 1976, and that interview is intercut with and superimposed over the twenty-year-old Duchamp-Connor conversation. Time reversible and made manifest; video editing as the dance of time? These concepts are alluded to both in

the content of the discussions used and in the manner in which the segments are combined, producing a synergistic effect, aimed at approaching the unapproachable: a definition of the role of time in art. The piece, which uses Kubota's well-known videotape homage to the grave of Duchamp, outside of Paris, continues with a sequence in which Duchamp states that repetition is a preparation for accepting the idea of death and that there is no solution because there is no problem. The tape ends with Duchamp recanting, however, giving the work a final ironic twist, stating that he preferred Man Ray's approach to the issue: "There is no problem, there is only solution."

When viewed as pure "solution" rather than as an artist's approach to problem solving, Paik's videotapes emerge in a different light. Prior to the completion of the Cunningham tape, for example, Paik finished his first version of *Guadalcanal Requiem* (1977), a work which must rank as Paik's most dense and most complexly constructed tape.[14] The tape functioned as a further exploration of time (and memory) as well as an evocative and potent pacifist artwork.

Set on the site of one of the bloodiest battles of World War II, this video performance collage once again features the bits from standard Paik-Moorman repertoire: Charlotte Moorman performing a variety of "new cello" works (including the Beuys felt-cello piece, Paik's G.I.-cello-crawl piece, and bomb-cello piece), all looking completely fresh in the context of an eerily preserved battle-scarred landscape. But the performances are set into interviews with a visiting U.S. Marine veteran of Guadalcanal, a Solomon Islander who remembers having rescued John F. Kennedy (he shows the camera his P.T. 109 tie clip), and various Islanders who are involved in the move toward independence (from the U.S.) for the Solomons. And, as the horrors of the battle are remembered, and intensified through the same kind of time-stepped editing and reiteration encountered in *Merce and Marcel*, the surreality of what Paik describes as the first war of the energy crisis takes hold of the viewer, who can't help but question the way in which war policy is rationalized historically. Though not a revisionist historian, Paik insists on his role as a tragic observer of global conflict seen (again) as a primary result of the lack of communication between divergent cultures and ideologies.

If the war and the continuing American presence in the Solomons run through the piece as undercurrents, time's passage and attendant illusions must be seen as the work's major theme. The use of a highly refined computer-editing system allowed Paik to combine video synthesis of old war film footage with the performance and interview material in such an incredibly dense manner that one is subliminally bombarded with information in rhythmically shifting time perspectives, leaving one with a feeling of video exhaustion: information overload as the battle fatigue of the future.

Perhaps this contemporary cultural malaise lies at the core of all of Paik's videotape work: the effects of information overload on an already alienated population. In a recent conversation, Frank Gillette (the video artist and photographer who in 1969 wryly termed Paik the George Washington of video) described Paik's video style in a manner which seems to address the essence of his art: "Paik's style consists in a certain force of assertions suspended between the sublime and the comic. Its standards of precision, its Buddhistic negation of will, its absence of stipulations; all combine with persuasive terms to effect an aesthetic discharge at the nausea of absurdity."[15]

Does Paik's videotape work (combined with his other activities) constitute this "antidote," or is his art merely the finger pointing at the moon? Well, as Paik has said, "the moon *is* after all the first TV."[16]

Notes

1. Nam June Paik, "Communication-Art," in *Douglas Davis: events drawings objects videotapes*, ed. David Ross (Syracuse, N.Y.: Everson Museum of Art, 1972), pp. 11-12.

2. Nam June Paik, "Binghamton Letter" (January 8, 1972), in *Nam June Paik: Video 'n' Videology 1959-1973*, exhibition catalogue (Syracuse, N.Y.: Everson Museum of Art, 1974), p. 69. (Since this book lacks numerical pagination, for the reader's convenience page numbers have been assigned, page 1 being the Foreword.)

3. Nam June Paik, interview with Russell Connor and Calvin Tomkins, in "Nam June Paik: Edited For Television," WNET-TV, 1975.

4. Nam June Paik, "Electronic Video Recorder," in *Videa 'n' Videology*, p. 11.

5. Nam June Paik, "Letter to John Cage," in *Videa 'n' Videology*, p. 64; in this letter, Paik pleads with the composer to take television seriously, saying that "TV is also a form of giving away ... even more so than music."

6. The effect of the video synthesizer relied heavily on the fact that a picture signal has one unique characteristic. Unlike audio feedback (the ear-piercing squeal heard when a live microphone and loudspeaker form a closed circuit and begin to oscillate at a high frequency), video feedback occurs when a live camera is focused on its monitor, producing a mandala-like swirl of exploding light patterns that seem to rotate around a central axis. The Paik-Abe synthesizer used this technique in combination with aspects of the video picture controllable by simple voltage regulation—color intensity and hue, for example—to produce highly original (though ultimately predictable) imagery.

7. Nam June Paik, "Video Synthesizer Plus," *Radical Software*, 1, no. 2 (Fall 1970), p. 25.

8. Nam June Paik, "Versatile Color TV Synthesizer," in *Videa 'n' Videology*, p. 55.

9. Nam June Paik, "Utopian Laser TV Station," in *Videa 'n' Videology*, p. 17.

10. *The Selling of New York* was re-edited into a longer program entitled *Suite 212*, where the "selling" sequences appeared with additional material by Douglas Davis, Ed Emshwiller, Jud Yalkut, and others, much of which Paik synthesized for inclusion in the piece.

11. "Nam June Paik: Edited for Television," WNET-TV, 1975.

12. Also appearing on the show were Douglas Davis and this writer; other tapes featured were by William Wegman and Peter Campus.

13. Nam June Paik, "Letter to Ira Schneider and Beryl Korot," in *Videa 'n' Videology*, p. 63.

14. The original version, completed in 1976, was fifty minutes long; a second version, released in 1979, was trimmed to twenty-nine minutes.

15. Frank Gillette, conversation with the author, November 1981.

16. Press release, Gallery René Block, New York, 1978.

My thanks to Electronic Arts Intermix, distributor of Paik's videotapes, for providing me with access to the works, and to James Harithas and Frank Gillette for their conversations with me on this subject.

D.A.R.

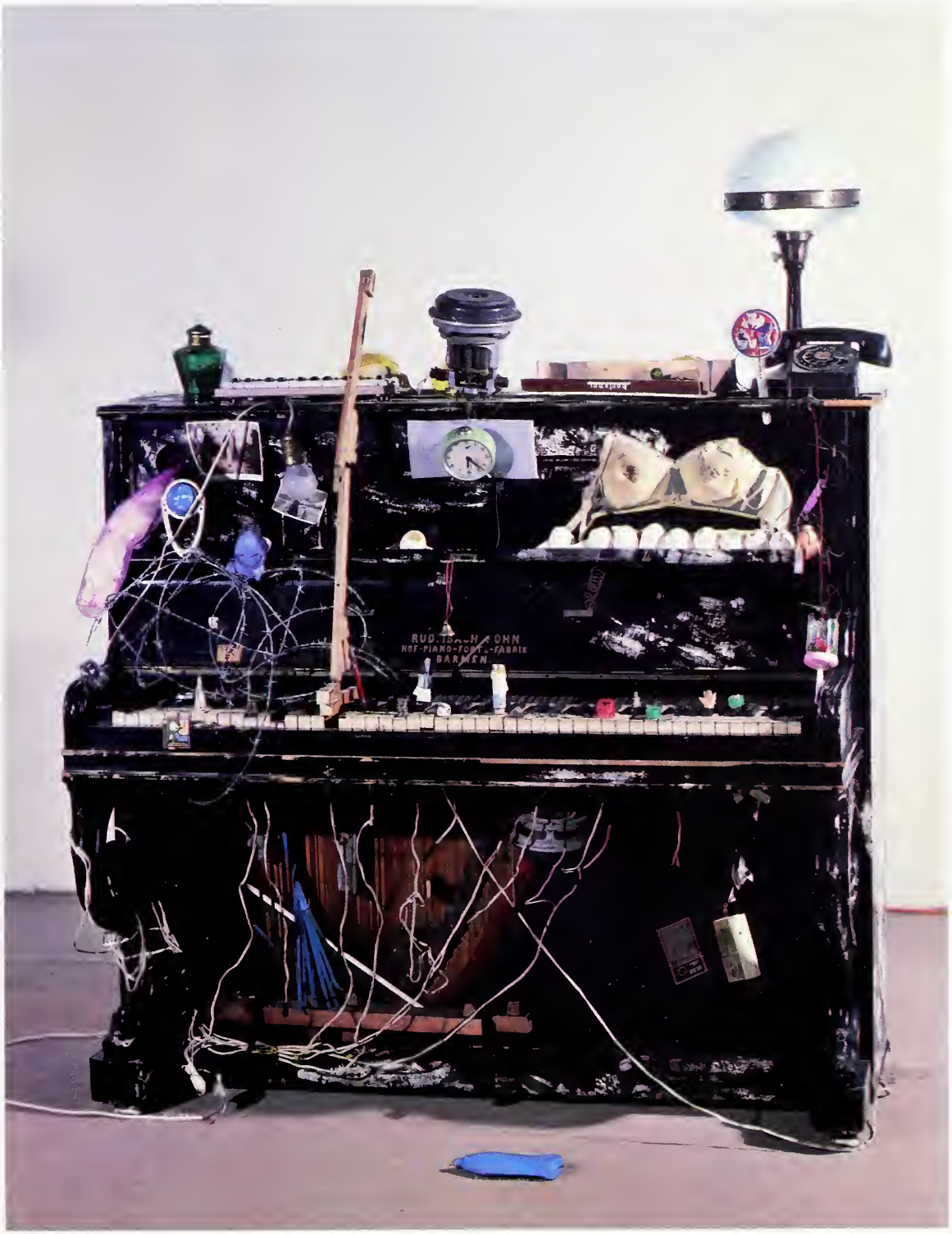
Color Plates

The photographs of Nam June Paik's videotapes on the following pages were made by a remarkable new process which is still in the experimental stage. The process is a breakthrough in the technology of color reproduction from videotape which bypasses the problems usually encountered in photographing the video image.

The image on a television screen is composed of hundreds of individual lines—called raster lines—rapidly scanned by an electronic impulse; since the impulse moves too rapidly to be seen by the human eye, these lines are not visible in normal viewing. However, when a photograph is taken of the television screen, the camera "reads" the raster lines and reproduces them in the photograph, along with static and other interference from the set itself. The result is a loss of image quality and color definition.

The process used here incorporates the Matrix multi-image camera, the Polaroid 8 x 10 Hard Color Copier, and Polaroid 809 film stock, all originally designed for the reproduction of computer graphics. This system avoids the problems that arise when photographing images from the television screen; instead, the individual bits of information that compose the video image are transferred directly to film from the "pure" signal on the videotape itself. The result is a full-field photograph remarkable for its faithful reproduction of color and detail. The color images in this book are the first major use of this process for publication and were made by Elliot Caplan.

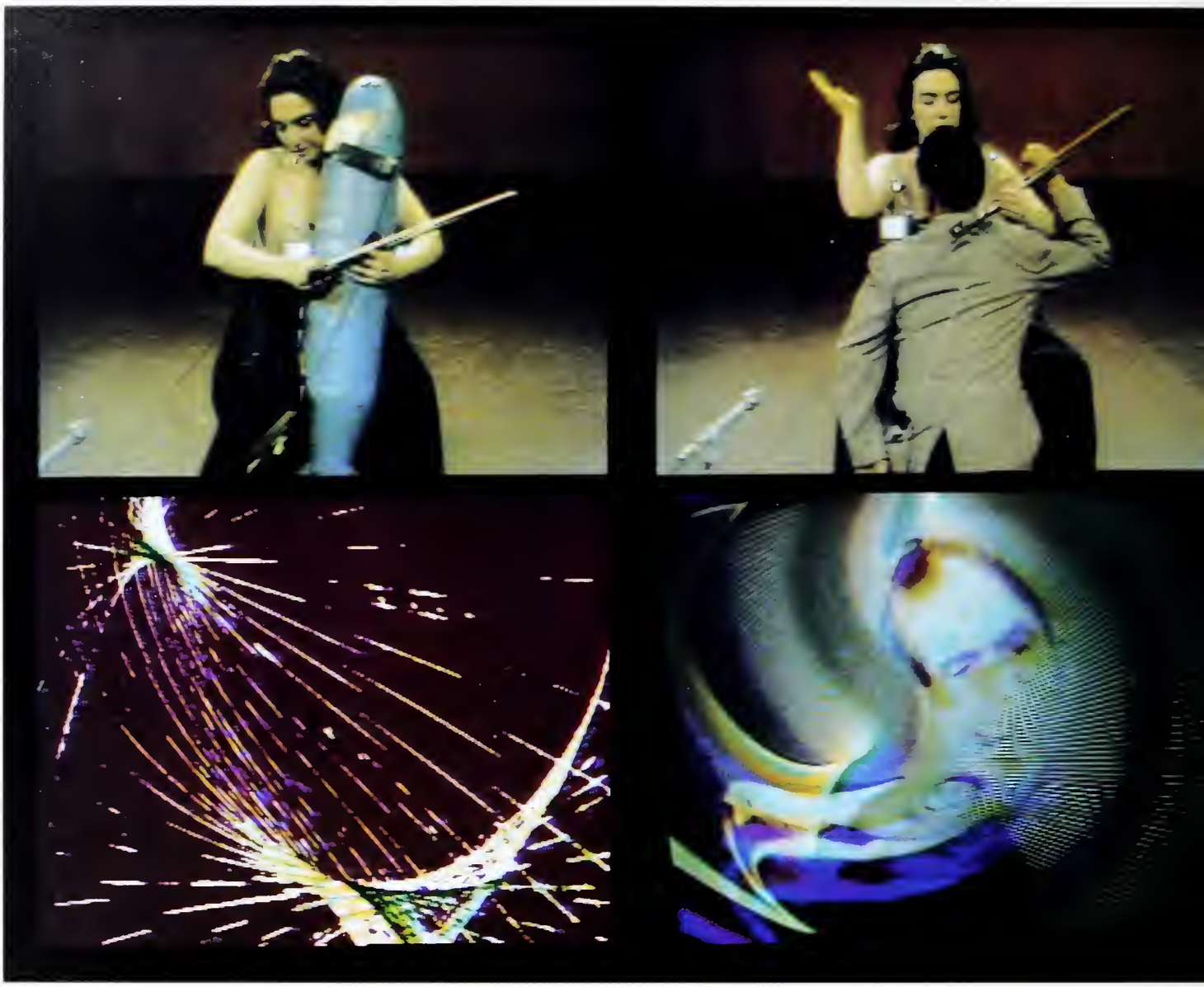
Production data on videotapes reproduced in this section can be found under Selected Videotapes, page 139.



Klavier Intégral, 1958–63. Upright piano with additions and alterations. Museum Moderner Kunst, Vienna.

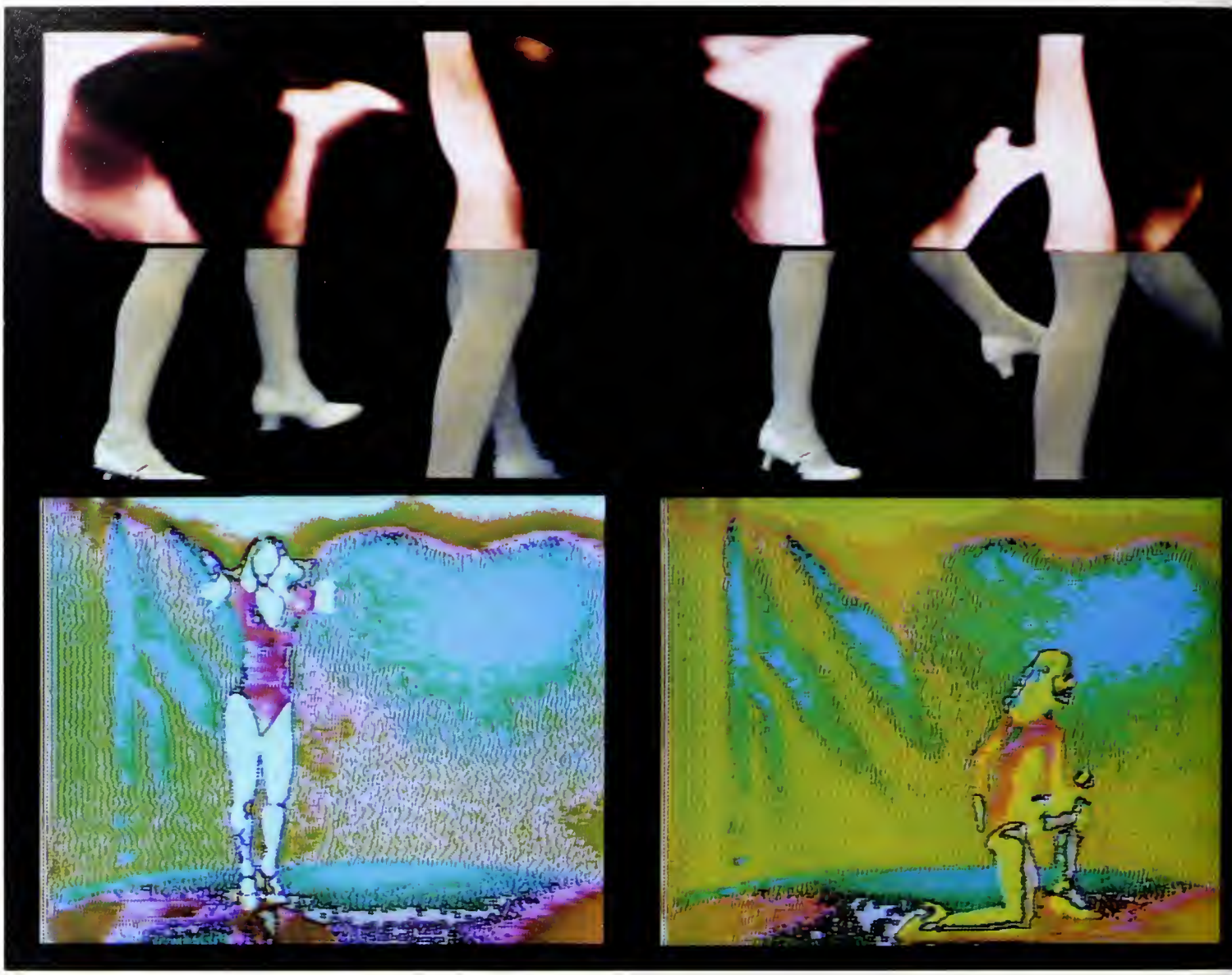
A Tribute to John Cage, 1973, videotape.

Global Groove, 1973, videotape.



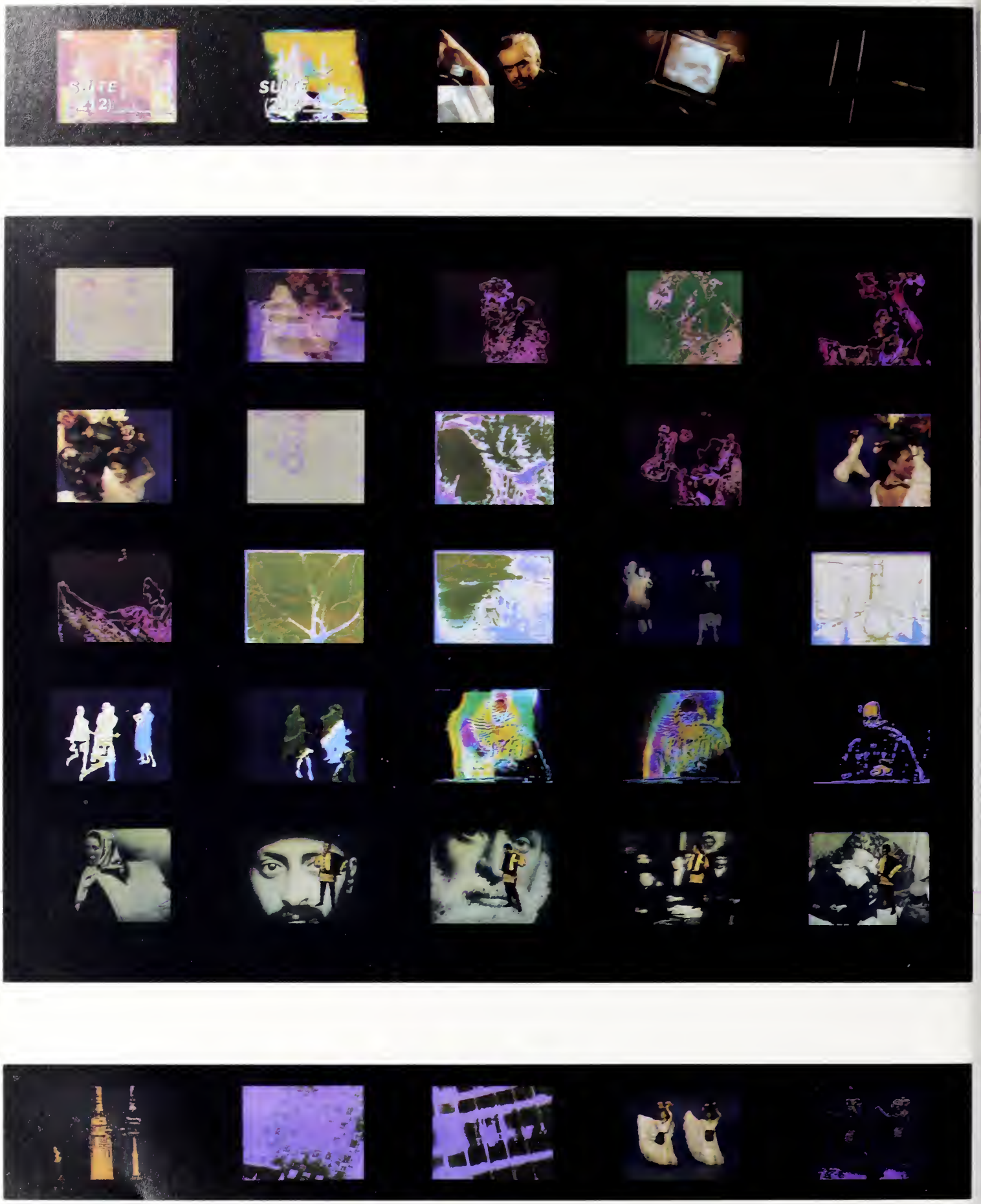
Global Groove, 1973, videotape.

Global Groove, 1973, videotape.



Global Groove, 1973, videotape.

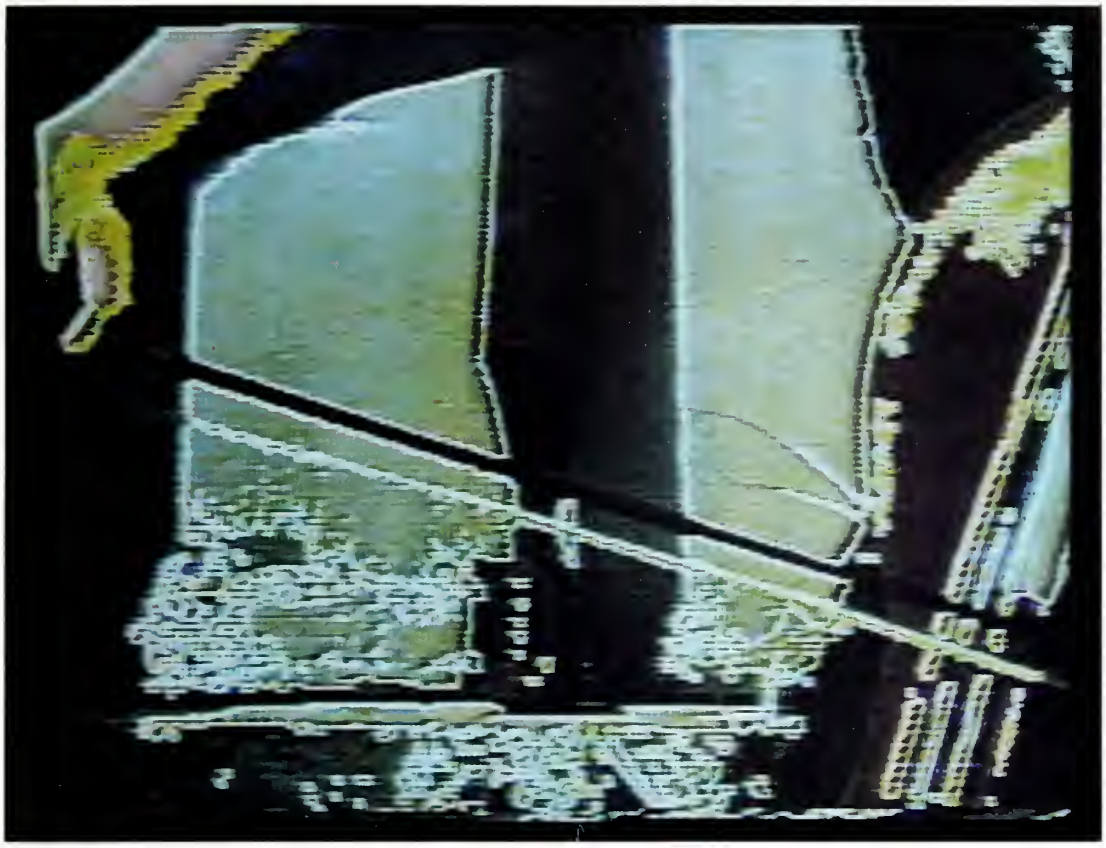
Global Groove, 1973, videotape.

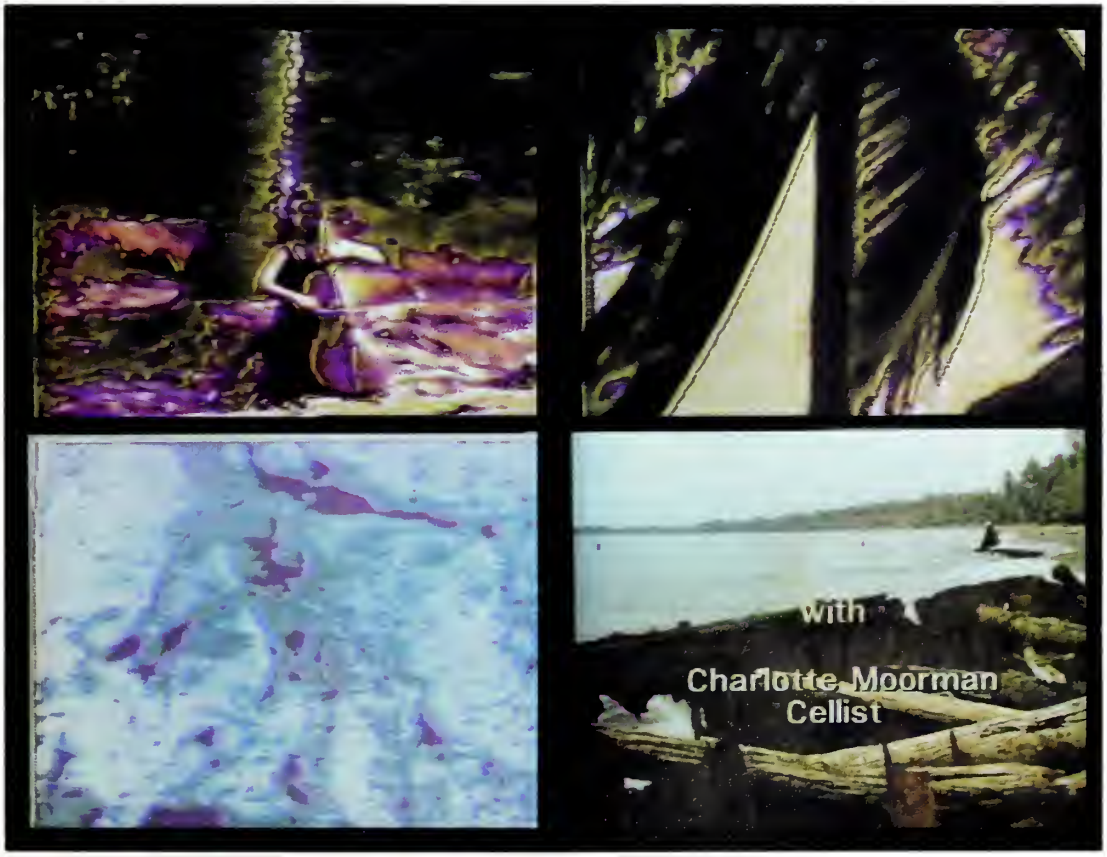


Suite 212, 1975, videotape.

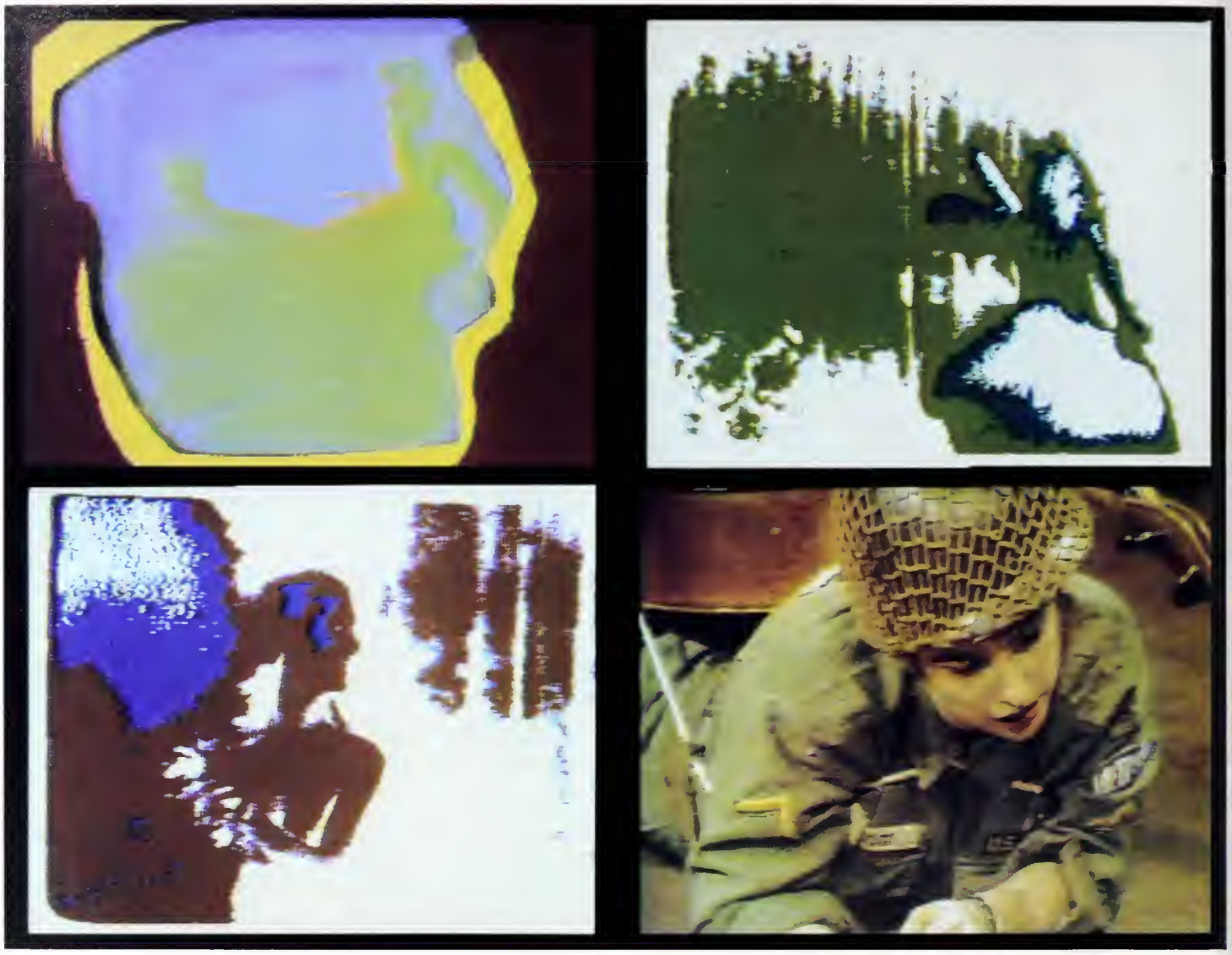
Guadalcanal Requiem, 1977, videotape.

Guadalcanal Requiem, 1977, videotape.

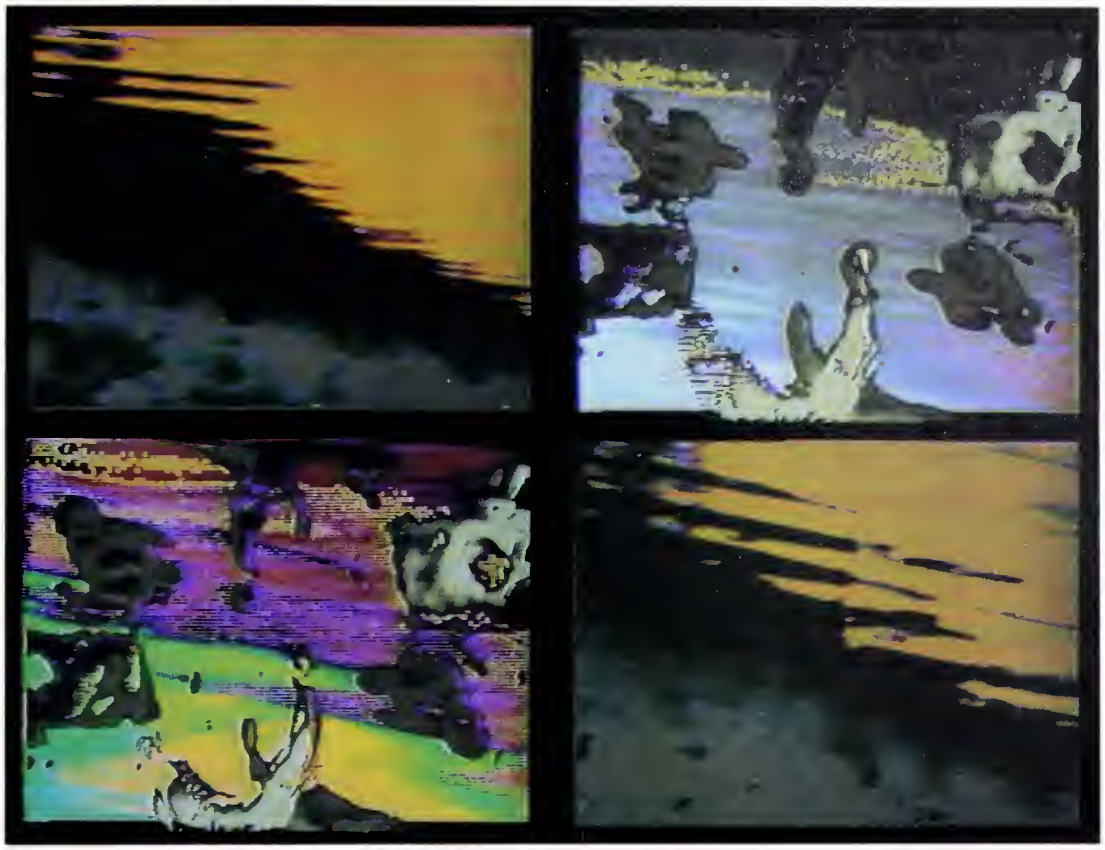


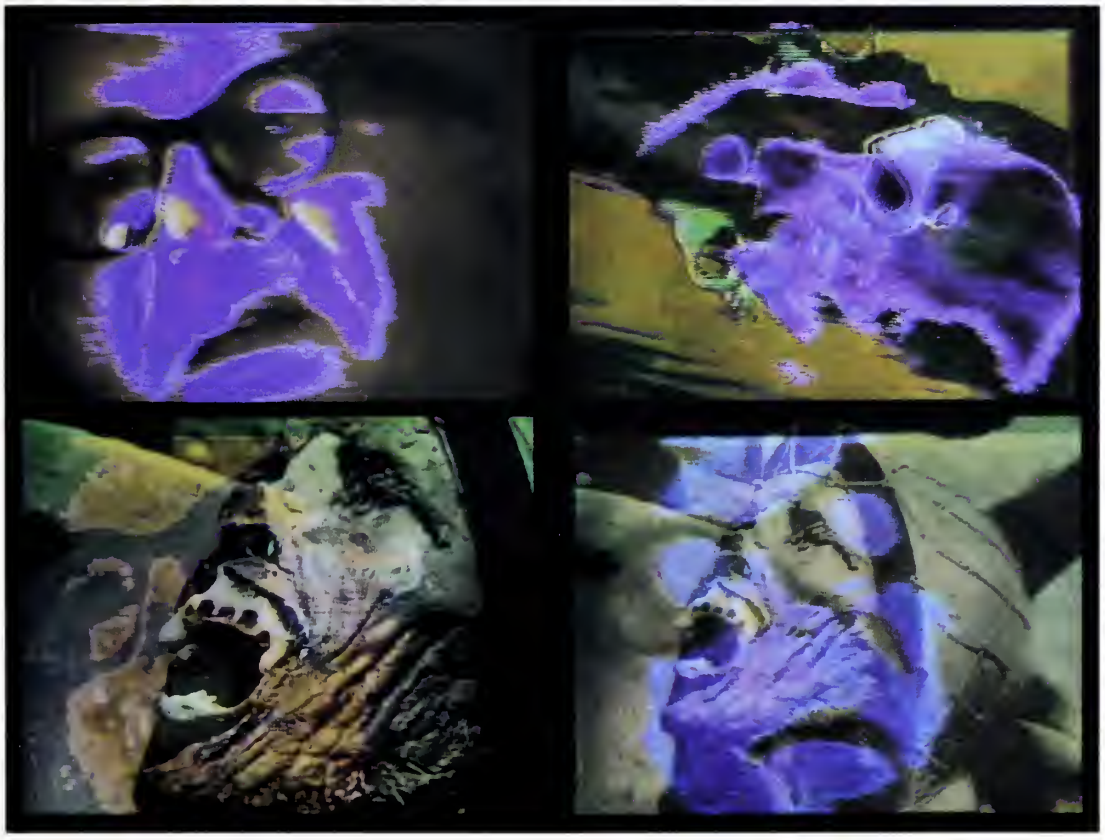


Guadalcanal Requiem, 1977, videotape.



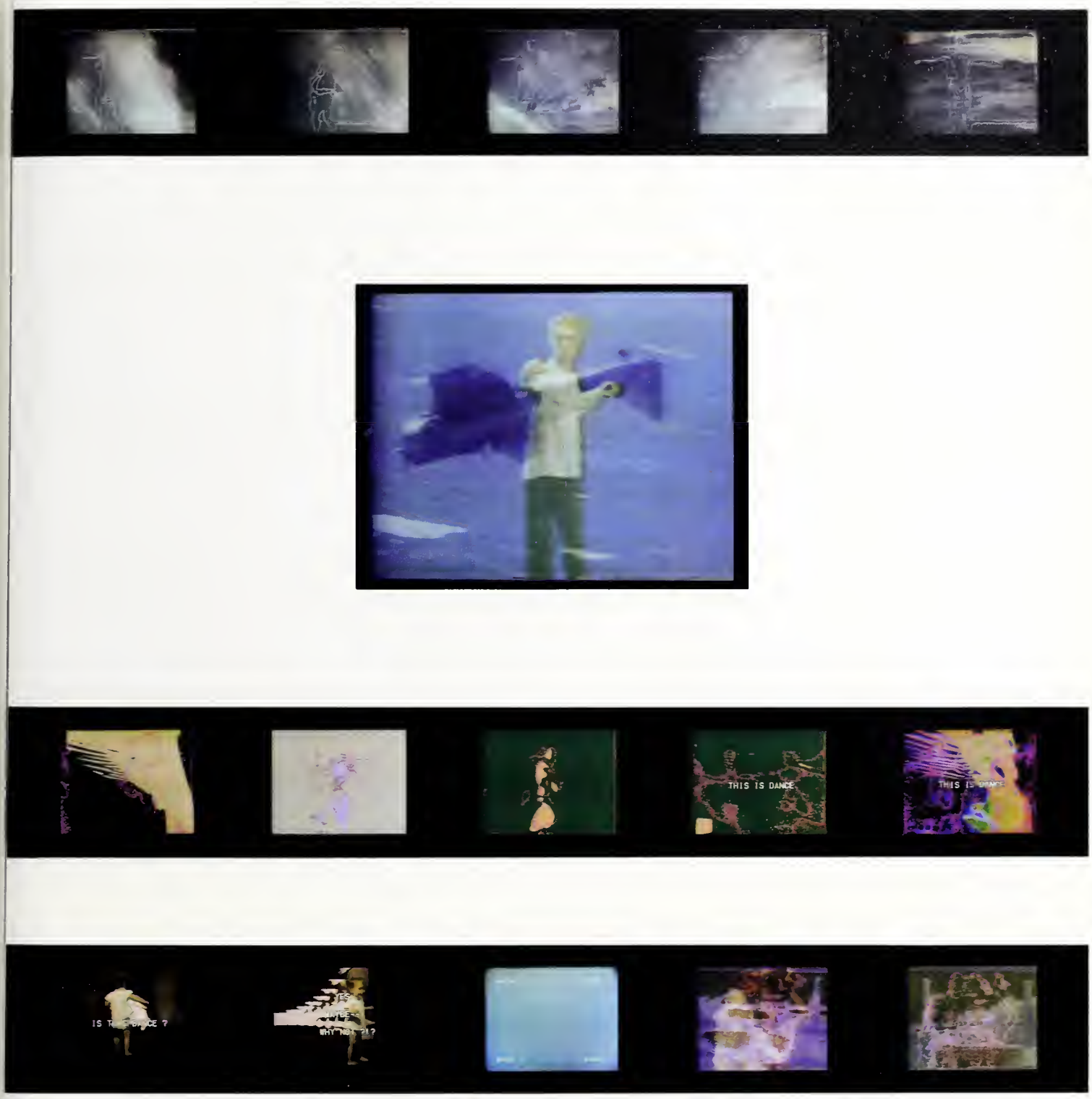
Guadalcanal Requiem, 1977, videotape.





Guadalcanal Requiem, 1977, videotape.

Guadalcanal Requiem, 1977, videotape.



Merce and Marcel, from *Merce by Merce by Paik*, 1978, videotape.

Random Access/Paper TV, 1978–81. Two sets of playing cards printed with silkscreened images from videotapes of John Cage and Merce Cunningham. Limited edition: Gallery Okabe, Tokyo (1978), and Gallery Watari, Tokyo (1981). Collection of the artist, New York. Photo by Peter Moore.

Selected Performances

Quotation marks indicate titles of exhibitions, festivals, and concerts; italics indicate titles of performance pieces. Performances are listed chronologically within each year.
**Performed with Charlotte Moorman*

1959 Galerie 22, Düsseldorf. *Hommage à John Cage: Music for Tape Recorder and Piano* (premiere).

1960 Atelier Mary Bauermeister, Cologne. *Étude for Pianoforte* (premiere).

1961 Liljevalchs Konsthall, Stockholm. "Action Music." *Read Music—"Do It Yourself"—Answers to LaMonte Young* (premiere); *Simple* (premiere).

Theater am Dom, Cologne. Performed *Zen for Head* (premiere); *Étude Platonique No. 3* (premiere); and *Simple* in Karlheinz Stockhausen's *Originale*.

1962 Kammerspiele, Düsseldorf. "Neo-Dada in der Musik." *One for Violin Solo; Sonata quasi una fantasia; Smile Gently (Étude Platonique No. 5); Bagatelles Américaines*. (All premieres.)

Hörsall Städtischen Museums, Wiesbaden. "Fluxus—Internationale Festspiele Neuester Musik." *Simple*.

Kunsthandel Monet, Amsterdam. "Parallel Events of New Music." *Serenade for Alison* (with Alison Knowles; premiere); *Moving Theater No. 1* (street performance with E. Williams and others; premiere).

Copenhagen. *Music for the Long Road* (secret performance by Alison Knowles; premiere).

Eiffel Tower, Paris. *The music for high tower and without audience* (secret performance by Alison Knowles; premiere).

1963 Staatliche Kunstakademie, Düsseldorf. "Festum Fluxorum Fluxus (Musik, Antimusik, Das Instrumentale Theater)." *Prelude in d-minor* (premiere); *Fluxus Champion Contest* (premiere).

Amstel 47, Amsterdam. *Piano for All Senses* (with T. Schmit, M. Montwé, P. Broetzman, W. de Ridder; premiere).

1964 Sogetsukaikan Hall, Sogetsu Art Center, Tokyo. *Hommage à Cage: Music for Tape Recorder and Piano; Étude for Pianoforte; Simple.*

Waikiki Beach, Honolulu. Secret performance (with Fred Lieberman).

Carnegie Recital Hall, New York. "Fluxus Concert." *One for Violin Solo.*

Judson Hall, New York. "Second Annual New York Avant-Garde Festival." *Robot Opera** (Paik's first performance with Charlotte Moorman; premiere); also performed various works in Karlheinz Stockhausen's *Originale*.

Philadelphia College of Art. *Pop Sonata** (premiere).

Café à Go-Go, New York. "Monday Night Letter" series. Performed in Alison Knowles' *Assorted Night Riders*.

Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performed various works.

1965 Wollman Hall, New School for Social Research, New York. *Cello Sonata No. 1 for Adults Only** (premiere).

Philadelphia College of Art. "Concert." *Variations on a Theme by Saint-Saëns** (premiere).

Reykjavík, Iceland. "Musica Nova." Performed various works with Charlotte Moorman.

American Artists Center, Paris. "Festival de la libre expression." Performed various works with Charlotte Moorman.

Galerie Zwirner, Cologne. *Cello Sonata No. 1 for Adults Only.**

Studenthaus, University of Frankfurt. Performed various works with Charlotte Moorman.

Technische Hochschule, Aachen. Performed various works with Charlotte Moorman.

Galerie Parnass, Wuppertal. "24 Stunden." *Robot Opera.** Exhibition catalogue.

Kurfürstendamm, Gedächtniskirche, and Galerie René Block, West Berlin. "Sixth Soirée," *Robot Opera**; "Seventh Soirée—Fluxus Concert."

Judson Hall, New York. "Third Annual New York Avant-Garde Festival." *Variations on a Theme by Saint-Saëns**; also performed in John Cage's *Theatre Piece*.

Filmmakers Cinematheque, New York. "New Cinema Festival I." *Zen for Film; Variations on a Theme by Robert Breer** (premiere).

1966 Filmmakers Cinematheque, New York. "Toward a More Sensible Boredom" (with T. Kosugi). *Variations on a Theme by Robert Breer.**

Ponte Rialto, Venice. "Gondola Happening." Paik and Charlotte Moorman performed John Cage's *26'1.1499" for a String Player.*

Libreria Feltrinelli, Rome. Performed various works with Charlotte Moorman.

Galerie Zwirner, Cologne. *Variations on a Theme by Saint-Saëns.**

Forum Theater and Galerie René Block, West Berlin. *As Boring as Possible** (premiere); Paik and Charlotte Moorman also performed in Erik Satie's *Vexations*.

Technische Hochschule, Aachen. *Opéra Sextronique** (premiere); *As Boring as Possible**; *Simple; Johann Sebastian Bussotti.*

Studio Galerie, Goethe Universität, Frankfurt. Performed various works with Charlotte Moorman.

Staatliche Kunstakademie, Düsseldorf. Performed various works with Charlotte Moorman.

Pistol Teatern, Stockholm. Performed various works with Charlotte Moorman.

Galerie Parree, Copenhagen. *Variations on a Theme by Saint-Saëns**; *Cello Sonata No. 1 for Adults Only**; *Étude Platonique No. 3.*

Museum of Art, Rhode Island School of Design, Providence. "Eastern U.S. Physicists Conference." Performed various works with Charlotte Moorman.

Kirkland House Music Society, Harvard University, Cambridge, Massachusetts. "Continuous Performances of New Music." *Johann Sebastian Bussotti* (with Malcolm Goldstein).

1967 Philadelphia College of Art. *Opéra Sextronique.**

Filmmakers Cinematheque, New York. *Opéra Sextronique** (performance interrupted by New York City Police Department).

Black Gate Theater, New York. Performed various works with Charlotte Moorman.

Staten Island Ferry, New York. "Fifth Annual New York Avant-Garde Festival." *Amelia Earhart in Memoriam** (premiere); *Check or Money Order* (premiere).

Judson Gallery, New York. "Twelve Evenings of Manipulations." *Cutting My Arm* (premiere); also performed various works with Charlotte Moorman. Exhibition catalogue.

1968 State University of New York, College at New Paltz, and other locations in New York State. "Intermedia 68: Mixed Media Opera." Performed various works with Charlotte Moorman.

Wilson Auditorium, University of Cincinnati. "Spring Arts Festival." In the program "Action Music," performed various works with Charlotte Moorman.

Judson Gallery, New York. "DIAS—Destruction in Art Symposium." *One for Radio* (premiere); *Cutting My Arm.*

Town Hall, New York. "Mixed Media Opera." *Arias No. III* and *IV* from *Opéra Sextronique**; *Variations on a Theme by Robert Breer**; *Variations No. 2 on a Theme by Saint-Saëns.**

Lidelraum, Düsseldorf. *Opéra Sextronique.**

1969 Howard Wise Gallery, New York. "TV as a Creative Medium." *Participation TV** (premiere); *TV Bra for Living Sculpture** (premiere).

Wards Island, New York. "Seventh Annual New York Avant-Garde Festival." *Fish Sonata* (premiere).

Museum of Contemporary Art, Chicago. "Art by Telephone." *Piano Sonata* (premiere); *Variations on a Theme by Saint-Saëns.**

Galerie René Block, West Berlin. *Action for René Block* (premiere).

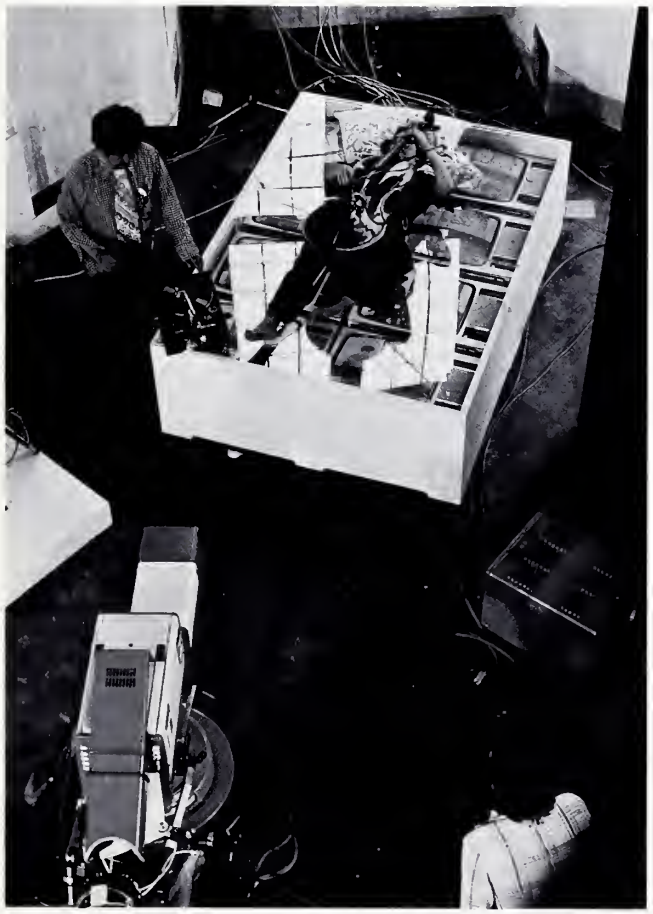
1970 Rose Art Museum, Brandeis University, Waltham, Massachusetts. "Vision and Television." *TV Bra for Living Sculpture.**

1971 Galeria Bonino, New York. "Electronic Art III." *Concerto for TV Cello and Videotapes** (premiere); *Paik/Abe Video Synthesizer** (premiere); *TV Glasses** (premiere).

1972 Everson Museum of Art, Syracuse, New York. "Experimental Television Center, Binghamton, New York." *Concerto for TV Cello and Videotapes**; *TV Bra for Living Sculpture.**

The Kitchen, Mercer Arts Center, New York. "Live Video." *TV Bed** (premiere); *TV Penis* (premiere).

Riverboat *Alexander Hamilton* and the South Street Seaport Museum, New York. "Ninth Annual New York Avant-Garde Festival." *TV Bed.**



Charlotte Moorman playing the cello on the *TV Bed*, 1972 (made in collaboration with Sherry Miller), during a live satellite-broadcast performance, "Documenta 6," Kassel, June 24, 1977.

Paik performing in the "Fluxus Harpsichord Concert" organized by George Maciunas, Anthology Film Archives, New York, May 5, 1975. Photo by Peter Moore.

1973 The Kitchen, Mercer Arts Center, New York. Concert with Charlotte Moorman and the Yoshi Wada Band.

Smith Music Hall, University of Illinois, Champaign-Urbana. "Concert for Piano and Cello." Performance with Charlotte Moorman.

80 Wooster Street, New York. *Fluxus Sonata I* (premiere).

Grand Central Station, New York. "Tenth Annual New York Avant-Garde Festival." *Concerto for TV Cello and Videotapes**; *TV Bra for Living Sculpture**; *Train Cello** (premiere).

1974 Westbeth, New York. *Sans Video: Music for Merce Cunningham* (with the Merce Cunningham Dance Company).

Kunsthalle Köln and Kölnischer Kunstverein, Cologne. "Projekt 74." *Concerto for TV Cello and Videotapes.**

Anthology Film Archives, New York. *Fluxus Sonata II* (premiere).

1975 Martha Jackson Gallery, New York. "Benefit for the Once Gallery." *TV Bra for Living Sculpture**; *Concerto for TV Cello and Videotapes.**

Anthology Film Archives, New York. "Fluxus Harpsichord Concert." Performed an untitled work.

Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge. "Art Transition." *Concerto for TV Cello and Videotapes.**

Städtische Kunsthalle, Düsseldorf. "Objekte und Konzerte zur Visuellen Musik der 60er Jahre." *TV Bra for Living Sculpture**; *Opéra Sextronique**; *Variations on a Theme by Saint-Saëns**; *Zen Smiles*. Exhibition catalogue.

1976 Judson Memorial Church, New York. Performed an untitled work in "Revolving Stage," a concert organized by Jean Dupuy.

Galeria Bonino, New York. *TV Bra for Living Sculpture.**

Art Gallery of South Australia, Adelaide. "Adelaide Festival of the Arts." Performed various works with Charlotte Moorman. Exhibition catalogue.

King George School, Guadalcanal, Solomon Islands. *TV Bra for Living Sculpture.**

Akademie der Künste, West Berlin. "SoHo Quadrat." Performed at the piano.

Kölnischer Kunstverein, Cologne. "Nam June Paik: Werke 1946–1976, Musik—Fluxus—Video." Performed various works with Charlotte Moorman.

1977 Carnegie Hall, New York. "From Jail to Jungle." *Opéra Sextronique**; *Guadalcanal Requiem** (with David Bourdon, John Gruen, Carmen Moore, Bob Perjensky, Kit Fitzgerald; premiere).

Hessische Rundfunk, Kassel. "Documenta 6." Live satellite-broadcast, with Charlotte Moorman, Joseph Beuys and Douglas Davis.

Town Hall, New York. Charlotte Moorman and Paik performed Joseph Beuys' *Infiltration—Homogen für Cello.*

1978 Staatliche Kunstakademie, Düsseldorf. *Piano Duet in Memoriam to George Maciunas* (with Joseph Beuys; premiere).

Musée d'Art Moderne de la Ville de Paris. *Concerto for TV Cello and Videotapes**; *TV Bra for Living Sculpture.**

1979 Kölnischer Kunstverein, Cologne. *Duett Paik/Takis* (with Takis; premiere).

1980 The Solomon R. Guggenheim Museum, New York. "Intermedia Arts Festival." *One for Violin Solo; Variations on a Theme by Saint-Saëns**; *Video Sonata* (with Ernie Gusella; premiere).

WDR—Westdeutsche Rundfunk, Funkhaus, Cologne. "Musik der Zeit I: Begegnung mit Korea." *Concerto for TV Cello and Videotapes**; *Piano Sonata; Variations on a Theme by Saint-Saëns**; *Sinfonie No. 6* (1972-80; premiere, conducted by Charlotte Moorman).

1981 The Kitchen Center for Video, Music and Dance, New York. "Tenth Anniversary Concert for the Kitchen" (Paik in collaboration with Andy Mannick). *Life's Ambition Realized* (with Denise Gordon; premiere).

Anthology Film Archives, New York. *A Tribute to Gregory Battcock.*

Paik performing *Life's Ambition Realized* with Denise Gordon at a concert celebrating the 10th anniversary of The Kitchen, New York, October 12, 1981. Photo by Peter Moore.

Selected One-Man Exhibitions

Exhibitions are listed chronologically within each year.

1963 Galerie Parnass, Wuppertal. "Exposition of Music—Electronic Television."

1965 New School for Social Research, New York. "NJ Paik: Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes & 1 Zen Can."

Galeria Bonino, New York. "Electronic Art." Exhibition catalogue.

1967 Stony Brook Art Gallery, State University of New York, College at Stony Brook. "Nam June Paik."

1968 Galeria Bonino, New York. "Electronic Art II." Exhibition catalogue.

1971 Rizzoli Screening Room, New York. "Hit and Run Screening of Video Films" (films made in collaboration with Jud Yalkut).

Galeria Bonino, New York. "Electronic Art III." Exhibition catalogue.

Millennium Film Workshop, New York. "Video Film Concert" (films made in collaboration with Jud Yalkut).

The Museum of Modern Art, New York. "Cineprobe" (films made in collaboration with Jud Yalkut).

1973 The Kitchen, Mercer Arts Center, New York. "Electronic Video (Intermedia presents a new experiment by Nam June Paik)."

The Kitchen, Mercer Arts Center, New York. "Videotapes from the Perpetual Pioneer of Video Art."

1974 Galeria Bonino, New York. "Electronic Art IV."

Everson Museum of Art, Syracuse, New York. "Nam June Paik: Videa 'n' Videology 1959-1973." Exhibition catalogue.

Anthology Film Archives, New York. Program of videotapes.

1975 Gallery René Block, New York. "Nam June Paik."

Martha Jackson Gallery, New York. "Fish on the Sky—Fish hardly flies anymore on the Sky—let Fishes fly again."

1976 Galeria Bonino, New York. "Fish Flies on Sky."

Gallery René Block, New York. "Moon is the Oldest TV."

Kölnischer Kunstverein, Cologne. "Nam June Paik: Werke 1946-1976, Musik—Fluxus—Video." Traveled to Stedelijk Museum, Amsterdam. Exhibition catalogue.

The Kitchen, New York. "Video Film Concert" (films made in collaboration with Jud Yalkut).

1977 Galerie René Block, West Berlin. "Fluxus Traffic."

Galerie Marika Malacorda, Geneva. "Nam June Paik."

The Museum of Modern Art, New York. "Projects: Nam June Paik."

1978 Gallery Watari, Tokyo. "A Tribute to John Cage."

Musée d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris. "TV Garden."

Musée d'Art Moderne de la Ville de Paris. "Nam June Paik."

1980 The New American Filmmakers Series, Whitney Museum of American Art, New York. "Nam June Paik" (retrospective of videotapes).

Gallery Watari, Tokyo. "Videa."

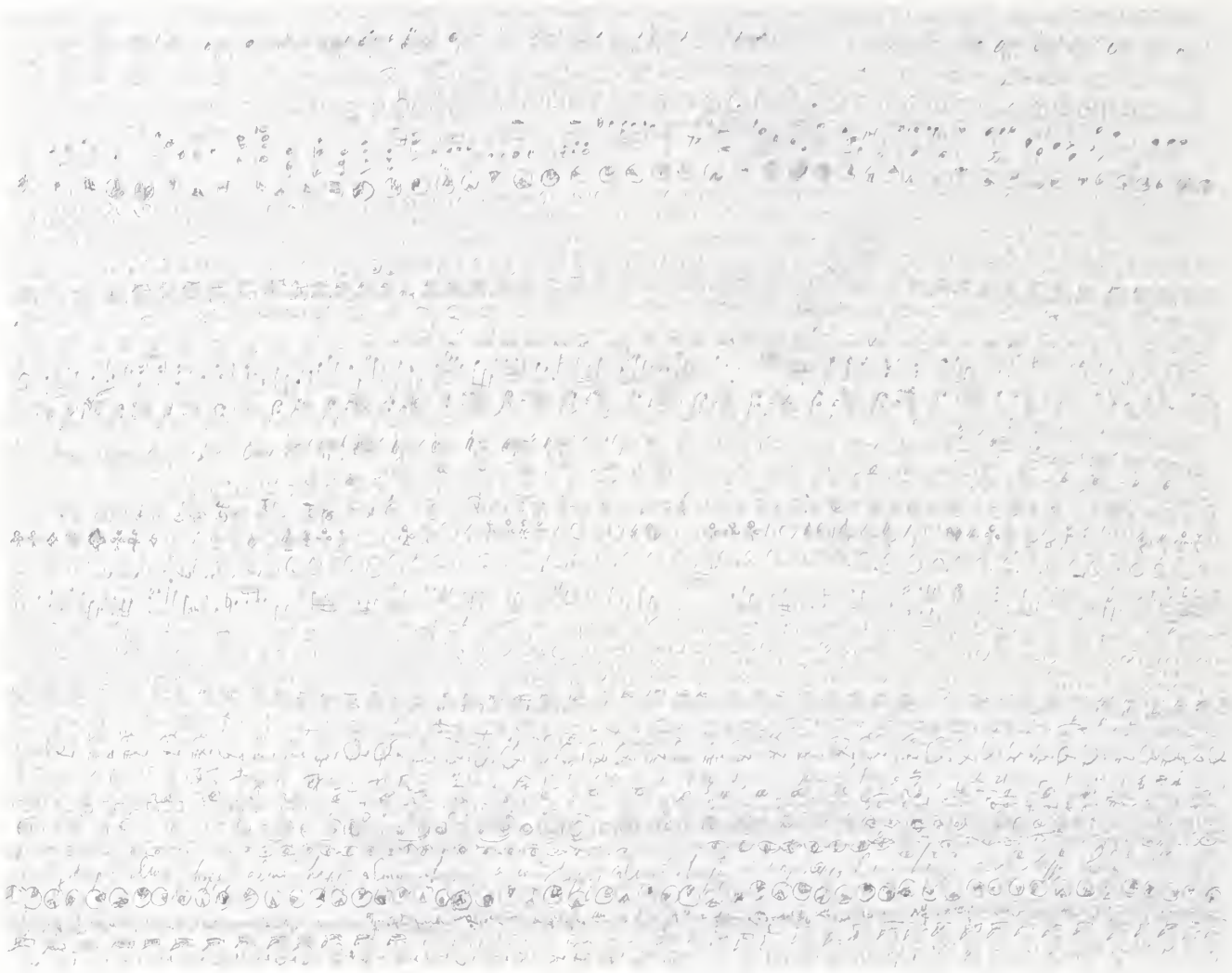
Städtische Kunsthalle, Düsseldorf. "Laser Video" (with Horst Baumann, assisted by Peter Kolb).

1981 Sony Hall, Tokyo. Program of videotapes.

Gallery Watari, Tokyo. "Random Access/Paper TV."

Die Nützliche Künste, West Berlin. "Laser Video" (with Horst Baumann). Exhibition catalogue.

Neue Berliner Kunstverein, West Berlin. "Laser Video" (with Horst Baumann).



TV News, 1981. Pencil on paper, 21 x 29.5 cm. Hara Museum, Tokyo. "Plato said, the most profound thing can only be expressed in word. St. Augustine said, the most profound thing can only be expressed in listening. Spinoza said, the most profound thing can only be expressed in vision. But, *TV News* has everything"—Paik.

Selected Group Exhibitions

1962 Minami Gallery, Tokyo. "Music Notation."

Galleria La Salita, Rome. "Notations."

1964 Canal Street, New York. "Fluxus Concerts."

1965 Filmmakers Cinematheque, New York. "New Cinema Festival I."

1966 Museum of Art, Rhode Island School of Design, Providence. "Programmed Art."

Museum of Technology, Stockholm. "Visions of Today" (symposium).

Institute of Contemporary Art, Boston. "Art Turns On."

1967 Howard Wise Gallery, New York. "Festival of Light." Exhibition catalogue.

Walker Art Center, Minneapolis. "Light, Motion, Space." Exhibition catalogue.

Howard Wise Gallery, New York. "Light in Orbit."

The Jewish Museum, New York. "The Artist as Filmmaker."

1968 Wallraf-Richartz-Museum, Cologne. "Sammlung Hahn."

Institute of Contemporary Arts, London; The Corcoran Gallery of Art, Washington, D.C.; Palace of Art and Science, San Francisco. "Cybernetic Serendipity: The Computer and the Arts." Exhibition catalogue.

The Museum of Modern Art, New York. "The Machine: As Seen at the End of the Mechanical Age." Exhibition catalogue.

Pratt Center for Contemporary Printmaking and New York University. "Art in Edition: New Approaches." Exhibition catalogue.

1969 Art Galleries, University of California, Los Angeles. "Electronic Art."

The Detroit Institute of Arts. "New Ideas, New Materials."

Howard Wise Gallery, New York. "TV as a Creative Medium." Exhibition catalogue.

1970 Rose Art Museum, Brandeis University, Waltham, Massachusetts. "Vision and Television." Exhibition catalogue.

Kölnischer Kunstverein, Cologne. "Happening & Fluxus." Exhibition catalogue.

1971 Arnheim, Holland. "Sonsbeek 71: Sonsbeek buiten de perken." Exhibition catalogue.

69th Infantry Regiment Armory, New York. "Eighth Annual New York Avant-Garde Festival."

De Saisset Art Gallery and Museum, University of Santa Clara, Santa Clara, California. "St. Jude Video Invitational."

The New American Filmmakers Series, Whitney Museum of American Art, New York. "Videoshow."

1972 Everson Museum of Art, Syracuse, New York. "Twelfth Annual October St. Jude Invitational: Videotapes."

1973 Everson Museum of Art, Syracuse, New York. "Circuit: A Video Invitational."

Moderna Museet, Stockholm. "New York Collection for Stockholm." Exhibition catalogue.

Kunsthalle, Tübingen. "Cremer Collection—European Avant-Garde, 1950-1970."

1974 Kunsthalle Köln and Kölnischer Kunstverein, Cologne. "Projekt 74: Aspekte Internationaler Kunst am Anfang der 70er Jahre." Exhibition catalogue.

Knokke-Heist, Belgium. "EXPRMNTL 5: International Film Festival."

John F. Kennedy Center for the Performing Arts, Washington, D.C. "Art Now '74: A Celebration of the American Arts." Exhibition catalogue.

Shea Stadium, Flushing, New York. "Eleventh Annual New York Avant-Garde Festival."

1975 Institute of Contemporary Art of the University of Pennsylvania, Philadelphia. "Video Art."

Museo de Arte Contemporaneo, Caracas. "Arte de Video." Exhibition catalogue.

Wright State University, Dayton, Ohio. "Illuminous Realities."

The Clock Tower, New York. "Selections from the Collection of Dorothy and Herbert Vogel."

Kunsthaus, Zurich. "The Museum of Drawers."

XIII Bienal de São Paulo. "Video Art USA."

Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge. "Art Transition." Exhibition catalogue.

Städtische Kunsthalle, Düsseldorf. "Objekte und Konzerte zur Visuellen Musik der 60er Jahre." Exhibition catalogue.

1976 Kunst und Museumsverein, Wuppertal. "Monumente durch Medien ersetzen. . . ."

Akademie der Künste, West Berlin. "SoHo Quadrat." Exhibition catalogue.

Svend Hansen, Charlottenborg, Denmark. "Dødspringet." Exhibition catalogue.

Walker Art Center, Minneapolis. "The River: Images of the Mississippi." Exhibition catalogue.

1977 Documenta 6, Kassel. Exhibition catalogue.

1979 Museum Moderner Kunst, Vienna. "Sammlung Hahn." Exhibition catalogue.

1980 Akademie der Künste, West Berlin. "Für Augen und Ohren." Exhibition catalogue.

Kölnischer Kunstverein, Cologne. "Mein Kölner Dom." Exhibition catalogue.

Von der Heyde-Museum, Wuppertal. "Treffpunkt Parnass, 1949-1965." Exhibition catalogue.

1981 Gelbe Musik, West Berlin. "Partitur."

Whitney Museum of American Art, New York. "1981 Biennial Exhibition." Exhibition catalogue.

Museen der Stadt Köln, Cologne. "Westkunst." Exhibition catalogue.

Städtische Kunsthalle and Staatliche Kunstakademie, Düsseldorf. "Eine Kleine Düssel Village Video."

Selected Videotapes

Videotapes are listed in chronological order. All are in color, unless otherwise noted. Running time is unavailable for some videotapes not in circulation. Nam June Paik's videotapes are distributed by Electronic Arts Intermix, New York.

Dieter Rot on Canal Street, 1966. Black and white. (Not in circulation.)

Variations on Johnny Carson vs. Charlotte Moorman, 1966. Black and white. (Not in circulation.)

Variations on George Ball on Meet the Press, 1967. Black and white. (Not in circulation.)

Electronic Opera No. 1 (as part of the program *The Medium is the Medium*), 1968-69. 5 minutes. Produced by Fred Barzyk, David Atwood, Ann Gresser-Sperry, and Pat Marx-Ellsberg. Production assistant, Olivia Tappan. Produced at the Public Broadcasting Laboratory in association with WGBH-TV, Boston, and WNET-TV/Channel 13, New York.

9/23 Experiment with David Atwood, 1969. Produced at WGBH-TV, Boston. (Not in circulation.)

Video Commune, 1970. 4 hours of live telecast. Directed by David Atwood. Produced at WGBH-TV, Boston. (Not in circulation.)

Electronic Opera No. 2 (as part of the program *Video Variations,* hosted by Russell Connor), 1970. 7½ minutes. With the Boston Symphony Orchestra. Producers included Dan Gustin, Fred Barzyk. Production assistant, Dorothy Chiesa. Produced at WGBH-TV, Boston.

Paik/Abe Video Synthesizer with Charlotte Moorman, 1971. 30 minutes. Directed by Jackie Cassen. Produced by WNET-TV Television Workshop, New York. (Not in circulation.)

The Selling of New York, 1972. (Later incorporated into *Suite 212,* 1975.) 7½ minutes. With Ed Emshwiller. Hosted by Russell Connor. Produced at WNET-TV/Channel 13, New York.

Waiting for Commercial, 1972. Produced at WNET-TV/Channel 13, New York. (Not in circulation.)

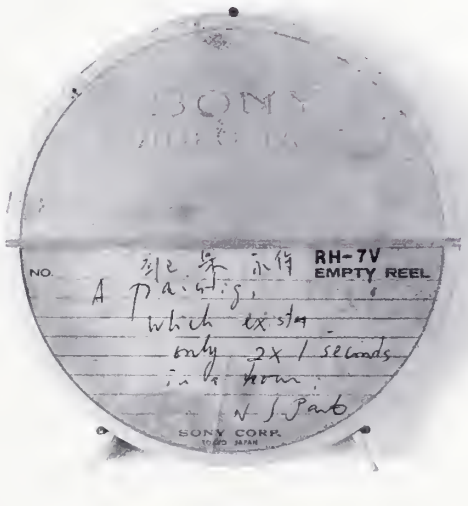
A Tribute to John Cage, 1973. 60 minutes; revised (1976), 30 minutes. Produced at WGBH-TV, Boston.

Global Groove, 1973. 30 minutes. In collaboration with John Godfrey. Directed by Merrily Mossman. Produced by David Loxton. Produced at WNET-TV/Channel 13 TV Lab, New York.

Suite 212, 1975. 150 minutes; revised (1977), 30 minutes. (Incorporates *The Selling of New York,* 1972.) With Jud Yalkut, David Atwood, Fred Barzyk, Shirley Clarke, Douglas Davis, Ed Emshwiller, John Godfrey, Francis Lee, Bob Parent, Judson Rosebush, Elliot Rose, Elaine Summers. Narrated by Russell Connor. Edited by Phil Falcone. Produced by David Loxton at WNET-TV/Channel 13 TV Lab, New York.

Nam June Paik: Edited for Television, 1975. Color and black and white. 29 minutes. With Calvin Tomkins and Russell Connor. Edited by Candy Harper and Ruth Bonomo. WNET-TV/Channel 13 VTR Series, New York.

Guadalcanal Requiem, 1977. 50 minutes; revised (1979), 29 minutes. With Charlotte Moorman. Produced at WNET-TV/Channel 13 TV Lab, New York. Music by Laurie Spiegel. A John Kaldor Project.



A painting which exist only 2 x 1 seconds in a hour, 1965. Plastic videotape container with inscribed label. Collection of Wulf Herzogenrath, Cologne. Photo by Lothar Schnepf.

Merce by Merce by Paik, 1978. Part I: *Blue Studio: Five Segments,* by Charles Atlas and Merce Cunningham; 30 minutes. Part II: *Merce and Marcel,* by Shigeko Kubota and Nam June Paik; 30 minutes. With excerpts by Nancy Graves, Erik Martin, Jean Marie Drot, Bill Gwin, Woody and Steina Vasulka. Special thanks to Curtis Davis. Music by David Held and Earl Howard. Produced by WNET-TV/Channel 13 TV Lab, New York.

Media Shuttle: Moscow/New York, 1978. Color and black and white. 30 minutes. In collaboration with Dimitri Devyatkin. With excerpts by Douglas Davis, Shigeko Kubota, and Bill Gwin. Produced by WNET-TV/Channel 13 TV Lab, New York.

You Can't Lick Stamps in China, 1978. 30 minutes. In collaboration with Gregory Battcock. With Sari Solomon, Lisa Zust, and A. Krepansky. Co-produced by WNET-TV/Channel 13 TV Lab, New York, and the International Television Workshop.

Lake Placid '80, 1980. 4 minutes. Nam June Paik gratefully acknowledges the contributions of Herb Squire, Bill and Esti Marpet, Leanne Mella, and Shirley Reid. Computer graphics by Judson Rosebush, Dan Sandin, Phil Morton, Tom DeFanti. Commissioned by the National Fine Arts Committee of the XIII Winter Olympics Games, Lake Placid, New York.

Selected Published Writings

Unless otherwise noted, writings are essays. Many have appeared in small periodicals in Asia and Europe; for these publications, complete bibliographical data is unavailable, but city of publication is given. Writings are listed chronologically throughout.

1958 "The Bauhaus of Music"; "The Twelve Tone Mannerism." *Ongaku Geijutsu*, Tokyo.

"The Music of 20'5 Century." *Chayushinmun*, Seoul.

1959 "Serie, Chance, Space." *Ongaku Geijutsu*, Tokyo.

1961 "Après Serie." *Ongaku Geijutsu*, Tokyo.

dé-coll/age, 3, Cologne. Includes: "(About Music)"; "Exposition of Music"; "Chronicle of a Beautiful Paintress (dedicated to Alison Knowles)" (composition).

1963 "To the 'Symphony for 20 Rooms.'" *An Anthology*, ed. LaMonte Young. New York: LaMonte Young and Jackson MacLow. Reprinted, 1970.

1965 "Pensée 1965." *24 Stunden* (exhibition catalogue). Wuppertal: Galerie Parnass; Hamburg: Hansen und Hansen.

1966 "Experiments with Electronic Pictures." *Fylkingen Bulletin International (Art and Technology II)*, 2, Stockholm, pp. 38-39.

1968 Answer to question "Qui êtes vous?" *Le Daily-Bul*, 12, La Louvrière, Belgium.

1969 "Destroying All Notations." *Notations*, ed. John Cage. West Glover, Vt.: Something Else Press.

"Über Pussy TV." *Kalendar '69: Electronic Art*, Düsseldorf.

1970 "Confessions of a 'Café Revolutionary,' May, 1969." *Software* (exhibition catalogue). New York: The Jewish Museum.

"Generation Collage." *KLEPHT*, Swansea.

"Seven Billion Dollars." *Arts in Society*, 7, no. 3, p. 59.

"The Most Profound Medium." *Vision and Television* (exhibition catalogue). Waltham, Mass.: Rose Art Museum, Brandeis University.

1971 "Video Commune." *P.C.A.*, ed. Walter Aue. Cologne: DuMont Schauberg.

1972 "Communication and Art of Communicating as Art" (letter to Ernst Brucher). *Kunst-Praxis Heute*, ed. Karin Thomas. Cologne: DuMont Schauberg.

"Nam June Paik—Charlotte Moorman." *Flash Art*, Milan, May/July 1972.

"Memories of Munich." *Neue Musik: Music/Film/Slides/Light-Festival* (special issue for Arts Program of the 1972 Olympic Games in Munich; ed. Josef Anton Riedl), Munich, pp. 57-61.

"My Symphonies" (includes the first five symphonies of Nam June Paik). *Source/Music of the Avant-Garde*, 2 (ed. Ken Friedman), Sacramento, California, pp. 75–82.

"Ken Dewey 1934-1972" (obituary). *The Village Voice*, August 10, 1972, pp. 47, 60.

Two letters to Hans Otte. *Pro Musica Nova* (festival program). Bremen: Radio Bremen.

1973 "TV Chair." *New York Collection for Stockholm* (exhibition catalogue). Stockholm: Moderna Museet.

1974 "Music is a Mass Transit." *Ear Magazine*, 18.

Nam June Paik: Videa 'n' Videology 1959-1973 (exhibition catalogue), ed. Judson Rosebush. Syracuse, N.Y.: Everson Museum of Art. Since this book lacks numerical pagination, for the reader's convenience page numbers have been assigned, page 1 being the Foreword. Includes the following:
"A-Day Project" (1972-73), p. 75;
"Afternote to LECTURE ON NOTHING" (1966), p. 18;
"Binghamton Letter" (1972), pp. 68-69;
Excerpts from unpublished essay (1968-69), p. 45;
Letters to John Cage (1964-72), pp. 2, 7, 10, 18, 19-23, 25-27, 64-65;
"New Projects" (1972-73), pp. 75-77;
"Projects for Electronic Television" (1965), p. 11;
"Versatile Color TV Synthesizer" (1969), p. 55;

"Video Synthesizer" (1969), pp. 55-56;
"Videotape Monthly Magazine" (1967), p. 119.
Also includes the following reprints:
"Acceleration of Kalendar" (1969, excerpt), p. 52;
"Afterlude to the Exposition of Experimental Television 1963, March, Galerie Parnass" (1964), pp. 5-6;
"Communication-Art" (1972), pp. 72-73;
"Electronic TV and Color TV Experiment" (1964), p. 8;
"Electronic Video Recorder" (1965), p. 11;
Essay (1966), pp. 19-20;
Essay for "The Machine" exhibition, revised (1968-70), pp. 49-50;
Excerpt from a letter to John Cage (1969), p. 2;
"Expanded Education for the Paper-less Society" (1968), pp. 31-39;
"Gala Music for John Cage's Birthday" (1962, composition), p. 2;
"Global Groove and Video Common Market" (1973), pp. 60-61;
"New Ontology of Music" (1962), p. 3;
"Norbert Weiner and Marshall McLuhan" (1967), pp. 27-29;
"Participation TV, TV Bra for Living Sculpture" (1969), p. 47;
"Simulation of Human Eyes by 4-Channel Stereo Video Taping" (1970), p. 62;
"TV tortured the intellectuals for a long time ... " (1971), p. 62;
"Utopian Laser TV Station" (1966), p. 17;
"Video Synthesizer Plus" (1970), p. 59;
"WCIA Calling" (1971), p. 63.

1976 "Electronic Sistine Chapel." *Catalog Dødspringet* (exhibition catalogue). Charlottenborg, Denmark: Svend Hansen.

Nam June Paik: Werke 1946-1976, Musik—Fluxus—Video (exhibition catalogue). Cologne: Kölnischer Kunstverein. Includes the following:
"Center for Experimental Arts" (1966, letter to Alan Kaprow);
"Étude for Pianoforte" (1976);
"Input Time and Output Time" (1976);
Letter to Wolfgang Steinecke (1959);
"Media Planning for the Post-Industrial Society" (1974);
"Robot Opera" (1965, composition);
"Scenario" (1963);
"Simple" (1962, composition).
Also includes the following reprints:
"Afterlude to the Exposition of Experimental Television 1963, March, Galerie Parnass" (1964);
"Autobiography" (1965);
"Bagatelles Américaines" (1962, composition);
"Electronic Video Recorder" (1965);
"Danger Music for Dick Higgins" (1962, composition);
"Halftime" (1964, composition);
"Moving Theater No. 2" (1964, composition);
"Norbert Weiner and Marshall McLuhan" (1972);
Program note for "Exposition of Music—Electronic Television" (1963);
"Read Music—'Do It Yourself'—Answers to LaMonte Young" (1963, composition);
"Serenade for Alison" (1962, composition);
"Symphony No. 5" (1965, composition; excerpt);
"Videotape Monthly Magazine" (1967);
"Young Penis Symphony" (1962, composition).

1977 "Morning Three, Evening Four." *Tracks*, 3 (Fall 1977), pp. 50-51.

1979 Essay. *Flash Art*, Milan, January 1979, p. 10.

1980 "Random Access Information." *Artforum*, 19 (September 1980), pp. 46-49.

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Exhibition catalogues are cited within the listings for individual exhibitions.

Baker, Russell. "Observer: Seated One Day at the Cello." *New York Times,* May 14, 1967.

Battcock, Gregory, ed. *New Artists Video: A Critical Anthology.* New York: E.P. Dutton and Co., Inc., 1978.

Bonk, Siegfried. "Über dem Eingang ein blutiger Ochsenkopf." *Kölner Stadt-Anzeiger,* March 16, 1963.

Cage, John. *A Year from Monday.* Middletown, Conn.: Wesleyan University Press, 1963.

Canaday, John. "Art: The Electronic-Kinetic Trend." *New York Times,* December 4, 1965.

Catoir, Barbara. "Buddha meditiert vor seinem eigenen Abbild." *Frankfurter Allgemeine Zeitung,* December 7, 1976.

Davis, Douglas. "Electronic Wallpaper." *Newsweek,* August 24, 1970.

Fargier, Jean-Paul. "Paikologie." *Cahiers du Cinéma,* April 1979.

Glueck, Grace. "The World Is So Boring." *New York Times,* May 5, 1968.

Gruen, John. *The New Bohemia: The Combine Generation.* New York: Grosset and Dunlap, Inc., 1966.

Hoberman, J. "Mr. Paik's Mondo Video." *The Village Voice,* March 3, 1980.

Hulten, K.G. Pontus and Bill Kluver. *The New York Collection Portfolio.* New York: Experiments in Art Technology, 1973.

Klein, Howard. "A Happening Opens Festival." *New York Times,* August 26, 1965.

Kramer, Hilton. "A Fast Sequence of Forms Changing Color and Shape." *New York Times,* October 3, 1974.

"The Media: Taking Waste Out of the Wasteland." *Time,* May 30, 1964.

O'Connor, John. "Moving into X-Rated T.V." *New York Times,* March 14, 1976.

O'Neal, Paul. "Nudity in Public." *Life,* October 13, 1967.

Price, Jonathan. "Nam June Paik: Day-glow Godfather." *Video Visions—A Medium Discovers Itself.* New York: New American Library, 1977.

Restany, Pierre. "In Cerca di Documenta 6 a Kassel." *Domus,* 574 (September 1977).

Sakane, Itsuo. "Amerikano Mediano Tabikara, No. 4." *Asahi Shimbun,* December 9, 1976.

Stevens, Mark. "Holy Foolishness." *Newsweek,* August 8, 1977.

Tomkins, Calvin. "Profiles: Video Visionary." *The New Yorker,* May 5, 1975.

Youngblood, Gene. *Expanded Cinema.* New York: E.P. Dutton & Co., Inc., 1970.

This publication was organized at the Whitney Museum of American Art by Doris Palca, Head, Publications and Sales; Sheila Schwartz, Editor; James Leggio, Associate Editor; and Sarah Trotta, Secretary.

Design: Bruce Campbell

Typesetting: Elizabeth Typesetting Company

Printing: Princeton Polychrome Press